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1921
Feb. 10
L.S.O.

SOTHEBY, WILKINSON & HODGE
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE

OF

THE OFFICIAL CORRESPONDENCE

OF

GENERAL ROBERT MONCKTON,

during his Service in North America, 1752-1763,

AND

A few Oil Paintings by Benjamin West, P.R.A.

THE PROPERTY OF

GEORGE EDWARD MONCKTON, Esq.

Fineshade Abbey, Stamford, Northants.

Day of Sale.

THURSDAY, the 10th of FEBRUARY.

1921.

ILLUSTRATED COPY—PRICE FIVE SHILLINGS.

TERMS OF SUBSCRIPTION FOR MESSRS. SOTHEBY'S CATALOGUES, FOR ONE SEASON.

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Japanese and Chinese Works of Art, and Japanese Colour Prints	0	7	6
Works of Art (including Armour, Carpets, China, Furniture, Glass, Jewellery, Lace, Silver, etc.)	1	0	0
	£5	5	0

CATALOGUE

OF

Autograph Letters & Historical Documents,

THE PROPERTY OF

GEORGE EDWARD MONCKTON, Esq., M.A.

Fineshade Abbey, Stamford, Northants,

CONSISTING OF

THE OFFICIAL CORRESPONDENCE OF COLONEL (AFTERWARDS LIEUTENANT-GENERAL) ROBERT MONCKTON, DURING HIS SERVICE IN NORTH AMERICA, 1752-1763,

AND INCLUDING

THIRTY-THREE AUTOGRAPH LETTERS ADDRESSED TO HIM BY HIS ILLUSTRIOUS COMMANDER MAJOR-GENERAL JAMES WOLFE, JANUARY-SEPTEMBER, 1759;

GEORGE III'S SECRET INSTRUCTIONS TO WOLFE, FEB. 5, 1759; WOLFE'S DRAFT ARTICLES OF CAPITULATION FOR QUEBEC, AND SCHEME FOR EXCLUDING THE FRENCH FROM NORTH AMERICA;

Upwards of Eighty Letters from General Amherst to Monckton; A Journal of the Siege of Louisbourg; Monckton's Letter Book and Orderly Books; Instructions and Letters to Monckton from Col. Laurence, Governor of Nova Scotia, including the Orders for the Deportation of the French Acadians which Longfellow immortalized in Evangeline; Orders and Letters of the Marquis de Vaudreuil, Governor of Canada, etc.;

ALSO

The Famous Pictures by Benjamin West, P.R.A.

OF THE DEATH OF WOLFE AND THE BATTLE OF LA HOGUE; WITH OTHER PICTURES BY HIM OF THE ATTACK ON QUEBEC AND THE CAPTURE OF MARTINIQUE.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1)

On THURSDAY, the 10th day of FEBRUARY, 1921,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W. 1.

WOLFE AT QUEBEC.

Sale of the Monckton Papers.

It is very satisfactory that the Monckton Papers, with their splendid series of General Wolfe's letters relating to Quebec, were retained in English hands when sold at auction by Messrs. Sotheby yesterday. The Papers, catalogued in 174 lots, were put up together with a reserve, and together were acquired at £5,050 by Mr. Quaritch, through whose courtesy we are able to say that they were bought on behalf of Sir Leicester Harmsworth. The opening bid, £2,000, was made by Messrs. H. J. Stevens, after whom Messrs. Maggs and Mr. Quaritch took up the running. We have reason to believe that the Canadian Government was represented at the contest.

Readers of the *Morning Post* are already acquainted with the main contents of this historical property. It comprises the official correspondence of General Robert Monckton, General Wolfe's second-in-command at Quebec, and the Wolfe section includes 33 autograph letters to him from his illustrious chief; George III.'s secret instructions to Wolfe, February 5, 1759; Wolfe's draft articles of capitulation for Quebec, and his scheme for excluding the French from North America.

The correspondence descended from General Robert Monckton to Mr. George Edward Monckton, of Fineshade Abbey, Stamford, Northants, for whom Messrs. Sotheby sold them yesterday.

PREFACE.

THE Honble. Robert Monckton, from whom this collection descended, was born in 1726, and received his first commission in 1742; he served in Flanders and the Netherlands in that year and in 1745. He was promoted Captain in 1744, Major in 1747, and Lieut.-Col. in 1751. In 1752 he was sent to Nova Scotia and in 1754 appointed Lieut. Governor of that Colony. He successfully commanded the expedition against the French forts at Beausejour and Gaspareau in 1755, and served as second-in-command of Wolfe's expedition against Quebec in 1759, where he was wounded in the battle on the Heights of Abraham. In 1761 he was appointed Governor of New York and proceeded thence to the West Indies in command of the land force which successfully operated against Martinique and other of the French Islands. He returned to New York in 1762 and to England in the following year. He subsequently became Governor of Berwick-on-Tweed, 1765, and of Portsmouth in 1778, which post he retained until his death in 1782.

The following papers cover the period of his service in North America and the West Indies. Taken as a whole, they form a very valuable collection of letters and official documents, which, in addition to their interest from the view of the collector, must throw fresh light on some of the more important events of a very critical period of North American history.

The splendid series of letters from General James Wolfe, to his Second-in-Command, are of unique interest, and probably form the finest collection of his letters which has ever appeared in the auction room.

SOTHEBY, WILKINSON & HODGE.

December, 1920.

LETTERS OF GENERAL WOLFE.

MONCKTON PAPERS BOUGHT BY SIR LEICESTER HARMSWORTH.

The collection of official correspondence of Colonel (afterwards Lieutenant-General) Robert Monckton during his service in North America, 1752-1763, and including 33 autograph letters of General Wolfe, has been preserved intact through the intervention of Sir Leicester Harmsworth. This remarkable collection of documents, of the highest national interest, was fully described in *The Times* of January 4 and in the *Literary Supplement* of January 6.

When the public sale at Messrs. Sotheby's was fixed for yesterday, one of the conditions was that the whole of the papers, which were arranged in 160 lots, would first be offered as one lot, and if the reserve price was not reached each lot would be sold separately as catalogued. A first offer of £2,000 was quickly increased to £5,050, at which Messrs. Quaritch were declared the purchasers, in competition with Mr. Henry Stevens, of Messrs. Stevens, Son, and Stiles, the American book agents, and Messrs. Maggs Brothers.

It is understood that the Canadian Government were disposed to go to a certain limit, but this was exceeded by the offer of Messrs. Quaritch, who were acting, as we are officially informed, on behalf of Sir Leicester Harmsworth.

In addition to the papers, the property of Mr. G. E. Monckton, of Fineshade Abbey, Stamford, Northants, there were also some pictures by Benjamin West, P.R.A., including "The Death of General Wolfe," signed and dated 1776, "retouched 1806," 64in. by 95in., which realized £250 (Sutton). Four pictures, attributed to West, representing the Island of Martinique, with various incidents connected with its capture by the British under General Robert Monckton, 1762, £100 (Parker).

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SOTHEBY, WILKINSON & HODGE.

December, 1920.

LOT Nº 2

CATALOGUE

OF

Autograph Letters & Historical Documents

WITH A FEW

ENGRAVINGS & OIL PAINTINGS,

THE PROPERTY OF

GEORGE EDWARD MONCKTON, ESQ., M.A.

Fineshade Abbey, Stamford, Northants.

ENGRAVINGS AND OIL PAINTINGS.

BY J. McARDELL, AFTER T. HUDSON.

LOT

1 Major-General The Hon. Robert Monckton

£18. 10. J. H. Parker

BENJAMIN WEST, P.R.A., 1738-1820.

2 THE DEATH OF GENERAL WOLFE *Canvas*, 64 *in.* *by* 96 *in.*

Signed and dated B. West, 1776; *Retouched* 1806

With the engraving by W. Woollett (2)

Exhibited at the Winter Exhibition of the Royal Academy, 1888.

[*See* FRONTISPIECE].

£250. J. Sutton

BENJAMIN WEST, P.R.A., 1738-1820.

3 THE BATTLE AT LA HOGUE *Canvas*, 64 *in. by* 96 *in.*

Signed B. West, R.A., 1778; *Retouched* 1806.

With the engraving by W. Woollett (2)

Exhibited at the Winter Exhibition of the Royal Academy, 1888.

£50 J. Sutton

BENJAMIN WEST, P.R.A., 1738-1820.

4 THE STORMING OF QUEBEC, 1759; view from a height looking along the St. Lawrence, upon which are men-of-war and numerous lighters landing troops, who are swarming up the heights on the left *Canvas*, $11\frac{3}{4}$ *in. by* 18 *in.*

£50 Spencer.

ATTRIBUTED TO BENJAMIN WEST, P.R.A., 1738-1820.

5 Four Pictures representing the Island of Martinique, with various incidents connected with its capture by the British under General Robert Monckton, 1762

Canvas, one pair 24 *in. by* 39 *in., the other* $23\frac{1}{2}$ *in. by* $35\frac{1}{2}$ *in.* (4)

£100. Parker.

Autograph Letters and Historical Documents.

THE MONCKTON PAPERS,

BEING

THE OFFICIAL CORRESPONDENCE OF COLONEL (AFTERWARDS LIEUTENANT-GENERAL) ROBERT MONCKTON, 1726-1782,

DURING HIS SERVICE IN NORTH AMERICA, 1752-1763.

The whole of the Papers (Lots 6 to 180) will first be offered as One Lot; but if the reserve price be not realized each Lot will immediately be sold separately as catalogued.

6 SPECIAL PASS signed and sealed by Louis XV of France to permit a French officer to pass through the lines, *Versailles, June*, 1756 [? American Campaign], *with two photographs of the same* *folio*

6A Address of Welcome to the Hon. Robert Monckton, from the Reformed Protestant Dutch Church of the City of New York, on his appointment as Governor-in-Chief of that Province, dated *New York, October* 31, 1761, and signed by Joannes Ritzema, V.D.M. pro tempore Præs.—Address of Congratulation from the same body on his return from the expedition against Martinico [*New York*, 1762], signed by Lambertus De Ronde, *with seal* *folio.* (2)

6B Address of the Mayor, Aldermen, and Commonalty of the Corporation of the City of New York, to the Hon. Robert Monckton, congratulating him upon his accession to the Governorship of that Province [*New York*], *October* 31, 1761; with thirteen signatures including John G. Lansing, Nich. Roosevelt, C. Roosevelt, Peter Cloppen, Peter Mesier, and John Lawrence, *and four photographs of the same.*—Address of the Council of the Province of New

LOT 6B—*continued.*

York, congratulating him upon his return from the expedition against Martinico, *New York, November* 18, 1762, signed by Daniel Horsmanden, *Speaker* *folio.* (2)

6C Address of the Governors of the College of New York in America to the Hon. Robert Monckton, congratulating him upon his conquest of Martinique and return to New York [*New York*], 17*th August*, 1762, *with the seal of the College in the top left corner*, 2 *pages, folio, and two photographs of the same*

*** After offering the usual laudatory expressions of congratulation, the Governors seized the opportunity of drawing his Excellency's attention to the infant college and humbly craved for it his favour and protection.

6D Addresses of Congratulation to the Hon. Robert Monckton, from the Ministers and Elders of the Protestant Reformed French Church, the Swiss Reformed German Church, the Church of the United Brethren in the City of New York, the inhabitants of New York in Communion with the Church of England, and the Presbyterian Church in New York [*New York*], 1761, *with* 15 *signatures of their Pastors and Elders* *folio.* (5)

6E Address of the Grand Jury of the City and County of New York to His Excellency Major General Monckton, congratulating him upon his appointment to the Governorship of that State [*New York, October*, 1761], with twenty signatures, including those of James Livingston, Nath. Marston, John Lawrence, Isaac Roosevelt, Nath. Hazard, William Bancker, John Brevort, and Geo. D. Ludlow, *with photograph of the same*

7 The Address of the Minister, Elders and Deacons of the Reformed Protestant Dutch Church of the City of Albany to the Hon. Robert Monckton, congratulating him upon his appointment to the Governorship of the Province and upon his success at Martinico, *Albany, 9th July*, 1762, 3 *pages, folio*, with eight signatures, including those of Eilardus Westerlo, Jn De Peyster, Barent Ten Eyck and Abraham Ten Broeck, *with a photograph of the signatures*

8 The Address of the Judges, Attorney General, Counsel at Law, and other officers of the Supreme Court of Judicature of New York to the Hon. Robert Monckton, congratulating him upon his appointment to the Governorship of the Province, and expressing their concern at the prospect of his departure upon the expedition against Martinique [*New York*, 1761], 3 *pages, folio*, with sixteen signatures, including those of Daniel Horsmanden, William Smith, John Burnet, William Livingston, Richard Morris, James Duane, Benjamin Kissam, and August van Cortlandt, *with a photograph of the signatures*

The Hon.ble

To His Excellency Robert Monckton Esq.r Governor &
Commander in Chief of the Province of New York and Territories
thereto belonging, and Major General of His Majesty's Forces.

The Unanimous Address of the Merchants and Traders
of the City of New York.

May it please Your Excellency

We His Majesty's most loyal Subjects the Merchants &
Traders of the City of New York, beg leave to express our Congratulations to your Excellency
on your safe arrival in this Province, from a dangerous Climate and a hazardous Campaign

The Conquest of Martinico and its dependencies, which has through
Divine Providence been Atchieved under your Command, cannot but reflect the greatest Honor
on your Excellency, place your Character in the highest Military light, and render you the
Darling of a grateful People

To the best of Sovereigns we owe the obligation of your Excellency's
presiding over us, and from a knowledge of his good Qualities, we have reason to expect that
his Power has been delegated, where his Virtues were conspicuous, so that we have the strongest
Hope, that under your Government, we shall enjoy every blessing of a Free People

We Confide in your Excellency's Protection of the Trade of this Province
beg leave to assure you, that we will respectively contribute as much as possible to the observance
of the Laws, and to the alleviating the fatigue and Burden of Government

That your Excellency's Administration over us may be long
and happy is the ardent Prayer of

May it please your Excellency

Your Excellency's
most Obedient Humble Servants

Leonard Lispenard
P.V.B. Livingston
Isaac Low
Wm Walton Jun.a
Sheffield Howard
Jno Alsop
Wm Kelly
Benj: Robinson
Wm Desbrosses
Robt R. Livingston
Henry Wilde
David Van Horne
Samuel M Evers

Wm Cooper
Edwd Livingston
Jno Cruger
Jacob Franks
Jno Stevenson
Geo: Folliott
James Parker
Jno Lamb
Isaac Sell
Lawrence Kortright
Andw Bradley
Chas McEvers

John Cruger
Joseph Reynolds
Jno Lawrence
Walter Morton
Hugh
Jacob Walton
Samuel Stilwell
John Provoost
Theophilact Bach

9 The Unanimous Address of the Merchants and Traders of the City of New York to His Excellency Robert Monckton, congratulating him upon his safe return from the expedition against Martinique [*New York*, 1762], *folio*, with fifty-one signatures, including those of P. B. V. Livingston, G. G. Beekman, Nicholas Bayard, Elias Desbrosses, John Livingston, Philip Livingston, Lawrence Kortright, Andrew Barclay, Henry White, Henry Cuyler, N. Gouverneur, John Provoost, and Theophilack Bache, *with two photographs of the same*

[*See* Illustration].

10 The Address of the Rector and Inhabitants of the City of New York in Communion with the Church of England as by Law Established to Gen. Monckton, congratulating him upon the success at Martinico and his return to New York [*New York*, 1762], 1 *sheet, large folio*, with fifteen signatures, including those of Henry Barclay, *Rector*, Jos. Reade, John Chambers, Nath. Marston, and Rich. Nicholls, *Church Wardens, with a photograph of the same*

11 The Address of the Ministers, Elders, and Deacons of the Antient Lutheran Church in the City of New York to His Excellency Robert Monckton, congratulating him upon his appointment to the Governorship of the Province [*New York*, 1761], signed by John Albert Weygand, *Minister*, and George Patterson, *Elder*, *with photograph of same* *large folio*

12 The Humble Address of the General Assembly of the Colony of New York to His Excellency Robert Monckton, congratulating him upon his appointment to the Governorship of the Province and thanking him for his speech and his services to America, *New York, November* 18, 1762, signed by W. Nicholl, *Speaker*, 3 *pages, large folio*

13 The Humble Address of the Mayor, Aldermen, and Commonalty of the City of Albany to His Excellency Robert Monckton, congratulating him upon his appointment to the Governorship of the Province of New York, *Albany, June* 28, 1762, signed by the Mayor, Volck Du Douw, on behalf of the Corporation, 2 *pages, folio.*—Address of the Mayor, Aldermen, and Commonalty of the City of New York to Robert Monckton, welcoming him back to his Governorship upon his return from the expedition against Martinico [*New York*], *June* 15, 1762, signed by Aug^{t}. Van Cortlandt, *Clerk*, by order of the Common Council *folio.* (2)

14 Report of James Napier to Sir Jeffery Amherst regarding a site for a military hospital at New York, *New York, July* 7, 1762, 1 *page, folio.*—Congratulations and thanks for their services to the officers and men serving in North America, passed in a resolution of the

LOT 14—*continued.*

House of Commons and transmitted to the Commander-in-Chief by the Secretary of War, *New York, 9th June*, 1763, 3 *pages, folio* (*one printed*); and two others (4)

In obedience to your command I have examined all the different grounds round New York in order to find out a proper situation for a military hospital and I humbly give it as my opinion that the most proper place for that purpose is part of that ridge of hill which lies on the right of the road leading from the Bowling Green House to the Old Battery on the side of the North River. It is a healthy airy situation and as I am informed there are plenty of springs of good water where wells may be dug . . . Its vicinity to the North River will give it a very easie intercourse with Albany. . . It is far enough detached from the town to be of no inconveniency at any time to it, etc.

15 The Speech of His Excellency Robert Monckton, Captain General and Governor in Chief over the Province of New York, and the Territories depending thereon in America; to the Council and General Assembly of the said Province, Fort George, New York, 16th November, 1762 [*New York, Printed by William Weyman*, 1762], 2 *pages, folio, with blank leaf containing written endorsement attached.*—The Humble Address of the Council of the Province of New York to his Excellency Robert Monckton, New York, 18th November, 1762, signed Daniel Horsmanden, *Speaker*; with Monckton's reply below [*New York, Printed by William Weyman*, 1762], 2 *pages, folio, with blank leaf containing written endorsement attached* [BOTH PRINTED], EXTREMELY RARE

16 Peters (Richard) Two A. L. s. dated *Philadelphia, Aug.* 21, 1761, and *Easton, 19th June*, 1762, to Robert Monckton, relating to Indian affairs and congratulating him upon his West Indian successes, and enclosing a plan of Lakes Erie and Sandusky, 7 *pages*, 8*vo and sm.* 4*to, plan* 12 *in. by* 8 *in.* (3)

The copies of the Indian Conference at Easton contain a great heap of stuff that is of no consequence except what relates to the complaints they make against General Johnson wch perhaps, if they speak truth in what they say must be imputed to the orders given by the General in resentment for their leaving him on his march against Canada. Here am I with Mr. Chew attending Sr Wm Johnson, who has at last found leisure to hear Teedyuscung's complaints against the Propts for forging deeds and cheating the Indians of their lands, etc.

17 Petition addressed to General Monckton by two French prisoners praying for their release, 1761, 4 *pages, folio.*—Return of the troops from Belle Isle under the command of Major-Gen. Rusane, *December* 23, 1761, *one sheet, folio,* signed by Gen. Rusane.—Return of men deserted from the detachment of New York troops on the 14th and 19th June, 1762, *one sheet, folio*; and two others (5)

18 Morris (Richard, *Judge of the Vice-Admiralty Court of New York*) A. L. s. *New York, Jan. 28th*, 1764, appealing to the Lords of the Admiralty against the offensive imputations contained in a letter addressed to him by Lord Colville, 2½ *pages*, 4*to*

19 Financial Statements between the Hon. General Monckton and John Watts, C. De Lancey, Edward Pollard, Alex. Colden, Cadwallader Colden, and Oliver Delancey, all dated *New York*, 1762-66, *with signatures*.—Watts (John) A. L. s. relating to financial matters and announcing the arrival of the news of the declaration of war against Spain, *New York, April* 2, 1762, 1 *page*, 4*to* (13)

20 Illuminated Charter of the Freedom of the City of Edinburgh conferred upon the Hon. Lieut.-Gen. Monckton for services rendered to his King and Country, dated *July* 31, 1771, *signed and sealed, vellum*.—Documents in connection with the seizure by the Corporation of Berwick of certain meadow land the property of Lt.-Gen. Monckton as Governor of the town, 1776; and an Explanatory Plan of part of the garrison of Berwick [*c.* 1776], *a bundle and two photographs*

21 Duquesne (Marquis, *Governor of Canada*) Copy of a Letter to Peregrine Hopson, Governor of Nova Scotia, *Quebec, Sept.* 30, 1752, expressing satisfaction at the arrival of his Excellency, making proposals regarding deserters, and mentioning the fixing of the limits of the boundaries of the Colony of Acadia, 2 *pages, folio*.—List of deserters demanded by the French, *Nov.* 22, 1752.—Le Loutre (Abbé) Two A. L. s. dated *Beausejour, Sept.* 10 and *Nov.* 3, 1752, to Col. Monckton at Fort Lawrence, *sm.* 4*to* (4)

22 A Collection of Twelve signed Autograph Letters, written during the years 1752-3, from Monsieur De Vassan, Commandant of the French Fort at Beausejour, to Lieut.-Col. Monckton at Fort Lawrence in Chignectow, mostly appertaining to military matters, *sm.* 4*to*.—De La Martinière (Mons., *Successor to De Vassan at Beausejour*) A. L. s., dated *Fort de Beausejour, June* 22, 1753, 1 *page, sm.* 4*to*; and two others (15)

23 Stone (William, *Secretary to the Governor of Nova Scotia*) Three A. L. s., *Halifax, Oct.* 2, 1752, and *Feb.* 7, 1753, to Colonel Monckton, in relation to stores for the Garrison, the treaty with the Indians, etc., 7 *pages*, 4*to*.—Powell (*Captain* William) A. L. s., *Halifax, Sept.* 27, 1752, to Col. Monckton, transmitting the Governor's orders in respect to the rank of the officers of the Rangers, 1 *page*, 4*to* (4)

24 Instructions from his Excellency Peregrine Thomas Hopson, Governor of Nova Scotia, to Colonel Robert Monckton, commanding His Majesty's forces at Chignecto, *Halifax, 17th August*, 1752, $3\frac{1}{4}$ *pages, folio*, signed by the Governor, and having a long extra clause in his handwriting:

> You will maintain the Fort committed to your charge against any persons whatsoever that shall appear before it in Arms. . . . If the Indians should commit hostilities against any of his Majesty's subjects under your command you are to use your utmost endeavours for their protection, and to try to

LOT 24—*continued.*

chastise such Insolence. You will give free liberty to His Majesty's subjects trading to Chignecto. . . . You will take care no correspondence is held between His Majesty's subjects and the French, except what may be necessary for the Government Service. . . . If any of the French Inhabitants who have quitted their lands at Chignecto should shew any inclination to return to their allegiance, and should make application to you for that purpose, you must refer them to me, at the same time assuring them their persons shall be free from any danger or molestation, etc.

*** A HIGHLY IMPORTANT AND INTERESTING DOCUMENT.

25 Warrant issued by the Hon. Peregrine Thomas Hopson, Captain General and Governor in Chief of Nova Scotia or Acadie, to Lieut.-Col. Robert Monckton, dated the *15th day of August*, 1752, impowering him to take command of His Majesty's troops at Chignecto, and the Fort there called Fort Lawrence; also appointing him President of such General Courts-Martial as he might deem it necessary to hold, 1 *page, folio, signed and sealed*

26 Hopson (Peregrine Thomas, *Governor of Nova Scotia*) Ls. s., *Halifax, Aug.* 24, *Sept.* 16, *Nov. 8th*, 1752, and *June* 22, 1753, to Lt.-Col. Monckton at Fort Lawrence, respecting the transportation of the St. John's Indians to Halifax, recalling him to Halifax to serve on a Court-Martial, expressing satisfaction at his conduct during his command, and other matters, 4*to and folio* (4)

27 Cotterell (William, *Secretary to the Governor of Nova Scotia*) A. L. s., dated *Secretary's Office* [*Halifax*], *Nov.* 8, 1752, to Lieut.-Col. Monckton, informing him that the Governor is sending him a copy of the Governor of Canada's letter regarding deserters, and that a Cartel would be delivered to him by the French officer at Beausejour, 2½ *pages, folio*; and another (2)

·You will receive a letter of this day's date from his Excellency inclosing some printed copies of the Cartel as it will come to you thro' the hands of the French officer at Beau Sejour. You have likewise a copy of the Governor of Canada's letter to Col. Hopson, at present I send you the Article concerning the Cartel, which I have translated as follows. . . . It is to be imagined that this will surely put a stop to the attempts of Desertion, because they will be sure of being apprehended, etc.

28 Cotterell (William) A series of Seven A. L. s., written during the years 1752-3, to Lt.-Col. Monckton at Fort Lawrence, conveying instructions from Governor Hopson in reference to Stores, Indians, Fortifications, French Deserters, Conduct of Officers in writing on Public Affairs, Sale of Rum, his recall to Halifax, and various other matters, 17 *pages*, 4*to*; *an interesting collection* (7)

29 Instructions given by the Hon. Charles Lawrence, President of the Council and Commander-in-Chief of the Province of Nova Scotia or Acadie, to Lieut.-Col. Robert Monckton, to proceed to Lunenberg and take command there in consequence of an insurrection

Lot 29—*continued.*

of the Inhabitants, dated *Halifax, December 18th*, 1753, 2 *pages, folio, signed and sealed*, and having attached a certified copy of the Resolutions of the Council held at the Governor's house in *Halifax, December* 18, 1753, empowering Lieut.-Col. Monckton to use such measures as might seem proper to him to reduce the inhabitants to obedience, 8 *pages, folio*; also a Memorandum of Instructions for Lieut.-Col. Monckton, 1½ *pages, folio*, in Gov. Lawrence's handwriting **(3)**

*** Governor Lawrence, having received from Lieut.-Col. Sutherland, in command at Lunenberg, particulars of an armed outbreak of the inhabitants there, at once called a special meeting of the Council to consider the advisability of sending troops to suppress the rising. Lieut.-Col. Monckton immediately offered his services, and it being thought, in addition to his military ability, his civil authority, as a Member of the Council, might prove very useful in the circumstances, his offer was unanimously accepted. He was thereupon ordered to proceed to Lunenberg with 200 regular troops, and if upon his arrival he found the inhabitants disinclined to return to their allegiance he was to repel force by force, until such time as the rebels should be reduced to obedience.

30 Lawrence (*Col.* Charles, *Governor of Nova Scotia*) A. L. s., *Halifax, Decr.* 19, 1753, to the Honble. Col. Monckton, suggesting that upon his arrival at Lunenberg he should enquire closely into the conduct of certain officials, 2 *pages*, 4*to*

It has occurred to me strongly since you left us that some of the better sort, such as Rudolf, Statsbourg, Hoffmann, and others in that style, must needs be deep in this strange disturbance amongst the Inhabitants where you are going, and I am of opinion that nothing would contribute more towards putting an entire stop to it than sifting strictly into the conduct of those gentlemen . . . and you will suspend them from any further allowance from the Government till they explain themselves to your satisfaction, etc.

31 Lawrence (*Col.* Charles) A. L. s., *Halifax, Decr.* 30, 1753, to Colonel Monckton, at Lunenberg, congratulating him upon his successful suppression of the rebellion of the inhabitants of that town, and suggesting that firm measures be taken to punish the ringleaders, and so prevent future disturbances, 11 *pages, folio*

Dear Colonel,—I have been favoured with your letters of the 24th and 27th, and having communicated the contents to the Council, I am to congratulate you most sincerely, and to assure you that my most sanguine hopes at your departure were far short of what by your moderate management and most judicious measures you have so happily accomplished: that you should have brought about all your purposes (particularly the Article of disarming) without coming to extremities is equally pleasing and surprising to everybody here. . . . By this time I hope you will have made such further discoveries of those principally concerned as will be sufficient for prosecuting the offenders with effect, for tho' the merciful part is always the most agreeable in disturbances of this nature, yet it is seldom the most effectual. Some of the people you mention in your first letter have been ever the foremost to create uneasyness, Schafferburger and the Feschals more especially I am sure about, and whether there be matter sufficient for convicting them as Rebels, yet my opinion is they should be brought hither and tryed according as facts appear against them, etc.

*** A VERY LONG AND IMPORTANT LETTER.

32 Lawrence (*Col.* Charles) A. L. s., *Halifax, Jan.* 15, 1754, to Col. Monckton at Lunenberg, acquainting him with the arrival in custody of the rebel Hoffman and of his being committed to prison; also discrediting the rumour of Indian participation in the rebellion, 3 *pages*, 4*to*

Tho' I give no credit to the Report of 200 Indians, yet I do not doubt but the French will have emissarys to improve this Insurrection as much as possible to our disadvantage, which will be hint enough to Col. Sutherland to exert to the utmost, that vigilance and caution, for which he has most deservedly great reputation.

33 Instructions from the Hon. Col. Charles Lawrence, Governor of Nova Scotia, to Col. Monckton, dated *Halifax, November* 7, 1754, ordering him to proceed to Boston to consult with Governor Shirley regarding the raising of 2000 men with privacy and despatch to be employed in the spring of the following year against Fort Beausejour raised by the French contrary to Treaty on the Bason of Chignecto; as well as to remove them from any other encroachments they had made in the province of Nova Scotia, 5 *pages*, *folio*, signed by Governor Lawrence and having seal attached, *enclosed in a vellum wrapper.*—Additional Instructions, dated *Halifax, January* 29, 1755, with seal and signature of Governor Lawrence, 1 *page*, 4*to*, *and* $2\frac{1}{2}$ *pages*, *folio* (3)

*** In addition to the instructions to proceed to Boston to raise the necessary men, this most important document informed Colonel Monckton of the material required for the expedition and of his having unlimited credit, upon Messrs. Apthorp & Hancock of Boston, for the purchase of such material either in that city or in New York. It also instructed him to transport himself with his troops, artillery and baggage, as soon as possible after the beginning of March of the following year (1755) to Chignecto and there use every endeavour to capture the French Fort at Beausejour. If successful in that enterprise he was to send a detachment of troops to capture the Fort at Paspereau on Bay Verte. The Additional Instructions gave him further orders to proceed to St. John's River and to dislodge the French from any Forts or Settlements there and to burn or destroy such Forts or Settlements. Also the methods to be taken with the French Inhabitants and any of the New England Irregulars who might wish to settle in the Province, and instructions regarding the command should he himself become a casualty.

34 Instructions from the Hon. Col. Charles Lawrence, Governor of Nova Scotia, to Colonel Monckton, dated *Halifax, August* 11, 1755, in relation to the Transportation of the French Inhabitants of the Districts of Chignecto, etc., out of the Province of Nova Scotia, 10 *pages*, *folio*, with seal and signature of Governor Lawrence

*** In this historic document Governor Lawrence, acting under the orders of His Majesty's Council, ordered Colonel Monckton to transport the unfortunate French inhabitants of certain districts of Nova Scotia, and have them dispersed amongst the British Colonies of Pennsylvania, Georgia, and North and South Carolina. Under this arbitrary order all villages, and in fact everything which might give shelter or subsistence to the proscribed people was to

LOT 34—*continued.*

be destroyed, and the above document sets forth the reasons for so doing. It gives the names of the vessels and their Masters, in which the people were to be transported, the number to go in each ship, and its destination. Also the instructions to be given to the Masters of the vessels to prevent escapes, and the procedure to be observed by them upon delivering the deportees at their various destinations. The order was carried out with a sternness, and a disregard of all the rights of humanity, for which there was no justification or excuse, the victims enduring great hardships in their new homes where they were most unwelcome. Longfellow immortalized this incident of the expulsion of the French Acadians by making it the theme of his poem "Evangeline," but it is very doubtful if they were the peaceful simple-hearted people portrayed by him.

35 Lawrence (*Hon. Colonel* Charles) Leave of Absence from Nova Scotia, granted to Lieut. Col. Monckton for the space of six months, *Halifax, Nov. 15th,* 1754, 1 *page, folio, signed and sealed by Governor Lawrence.*—L. s. *Halifax, August 1st,* 1759, to Col. Monckton, authorizing him to receive the sum of eight thousand dollars for subsisting the troops under his command, 1 *page, 4to* (2)

36 Lawrence (*Hon. Col.* Charles) Warrant to Lieut. Col. Monckton empowering him to hold General Courts Martial during his command of the troops taking part in the expedition to the Bay of Fundy, and appointing him President of the same, *Halifax, May 1st,* 1755, SIGNED AND SEALED BY GOVERNOR LAWRENCE, *and countersigned by William Cotterell, Secretary,* 1 *page, folio*

37 Lawrence (*Hon. Col.* Charles) L. s., to Colonel Monckton at Fort Beausejour, *Halifax, July* 31, 1755, in relation to some queries made by Col. Monckton, the making of a road to Cobiquid, peace with the St. John's Indians, consequences of the refusal of the inhabitants to take the Oath of Allegiance, garrisoning of the interior of the country, and giving him news of Gen. Braddock's defeat, with other matters of importance, 15 *pages, folio.*—Copy of Col. Monckton's Queries with Governor Lawrence's Answers, *July* 31, 1755, 6¼ *pages, folio* (2)

I had the pleasure to receive your letters of the 22nd and 23rd instant by Captain Hussey, as also the paper of Querys which I conceive were fully and particularly explained in my former letters . . . . however, that you may no longer remain in doubt I enclose you a copy of the Querys you sent me with a particular answer to each Head in an opposite column . . . . The Deputy's of the French Inhabitants of the Districts of Annapolis Mines and Piziquid have been called before the Council, and have refused to take the oath of Allegiance, and have declared this to be the sentiments of the whole people ; whereupon the Council advised, and it is accordingly determined, that they shall be removed out of the Country as soon as possible . . . . In the meantime it will be proper to keep this measure as secret as possible, as well to prevent their attempting to escape as to carry off their cattle, etc.

*** A VERY LONG AND IMPORTANT LETTER.

38 Lawrence (*Hon. Col.* Charles) L. s. *Halifax, 8th August*, 1755, to Colonel Monckton at Fort Beausejour, giving him the confirmation of General Braddock's defeat, and advising him to be upon his guard against a sudden surprise by the enemy; also further instructions for the removal of the French inhabitants, and touching on other matters of importance, 7 *pages, folio*

Last night a vessel arrived from New York, by which we have it confirmed that General Braddock was attacked by the French on the 9th of July about nine miles from Fort Duquesne, that his Army was defeated, and that the General died of the wounds received in the engagement. We have lost a number of Officers and Men, together with most of the Cannon and Military Stores. As it is hard to say what may be the consequences of this most unhappy affair, you cannot be too much upon your guard, etc.

*** A VERY IMPORTANT LETTER.

39 The Government's Accompt with Colonel Monckton during the Expedition against Beausejour, and whilst he Commanded on the Isthmus of Chignecto, 1755; Certified correct by Robt. Grant and Charles Morris, Members of the Council of Nova Scotia, *April* 30, 1758, 2 *leaves, folio*

40 Morris (*Captain* Roger, Aide-de-Camp to General Shirley) Two A.L.s., *New York, Dec.* 19, 1755, *and Boston, Feb.* 7, 1756, to Colonel Monckton, notifying him of his appointment as Aide to General Shirley, and prescribing a form to be used in making returns of the strength of the Corps, *and one duplicate.*—General Order issued by General Shirley to the Commanding Officer of His Majesty's Forty-seventh Regiment of Foot at Halifax, Nova Scotia, commanding him to make certain returns; signed by Roger Morris, and dated *New York, Dec. 30th*, 1755, 1½ *pages, folio* (4)

41 Probyn (*Captain* C.) A. L. s., *Annapolis, October* 20, 1755, respecting the removal of the inhabitants from the Isthmus of Chignecto, 2¼ *pages*, 4*to.*—Hay (*Ensign* Alex.) A. L. s., to Col. Monckton, *Fort Beausejour, June* 8, 1755, notifying him of his capture by the French, 1 *page*, 4*to*, with a Letter from the Commandant of Fort Beausejour, notifying Col. Monckton of the capture, 3 *pages*, 4*to.*—Rous (*Captain* John) L. s., "*Success," off the River St. Johns, June 29th*, 1755, giving an account of his action against the French Settlement there, 1½ *pages, folio* (4)

42 Phips (*Hon.* Spencer, *Lieut. Gov. of Massachusetts*) Two L. s., *Boston, Aug.* 20 *and Sept.* 5, 1755, to Colonel Monckton, congratulating him upon his successes in Nova Scotia, and expressing his approval of the removal of the inhabitants, and his regrets for the mischief done the Penobscot Indians; refers also to Braddock's defeat,

LOT 42—*continued.*

and other matters of importance, $1\frac{1}{2}$ *pages, folio, and* $2\frac{1}{4}$ *pages, 4to* (2)

I had the honour to receive your letter of the 8th, and am glad to see that the country is now so secure. But I apprehend it can never be quite safe so long as the French inhabitants are suffered to hold their possessions, and therefore esteem it a wise precaution that your government is now taking, the removing them out of the province. I am extremely sorry for the mischief done the Penobscot Indians by one of our scouting parties, which you tell me has had an ill influence on the Indians of St. John's River, and kept them back from ratifying a peace with you. The Capn. of the party is in Boston Gaol, in order to take his tryal for this base action, etc.

43 Mascarene (*Colonel* Paul, *Lieut. Gov. of Nova Scotia*, 1740-49) A. L. s. *Boston, March* 27, 1755, to William Shirley, Governor of Massachusetts, explaining the arrangements made by him for settling the relative rank of the King's and American Provincial Officers, on the occasion of the troops sent by Gov. Shirley to assist in the defence of Annapolis Royal, against the French and Indians, in 1744, 1 *page, folio*

44 Shirley (William, *Governor of Massachusetts*) Four A. L. s., *Long Island, April* 4, 1755; *Philadelphia, April* 23, 1755; *Boston, June* 22 *and* 25, 1755, to Colonel Monckton, concerning the ranking of officers of provincial troops, the raising of troops for service in Nova Scotia, and other matters relating to the campaign in that province, 5 *pages, 4to, and one enclosure.*—Officially signed extract of a Letter from Gov. Shirley to Secretary Willard, *Philadelphia, April* 9, 1755, regarding the rumour of French reinforcements for North America, 1 *page, 4to.*—Order by General Shirley respecting the enlistment of men to serve in the regiment under his command, $1\frac{1}{2}$ *pages, folio* (7)

45 Winslow (John, *Lieut. Colonel of Shirley's Regiment of Provincials*) Six A. L. s., *Fort Gaspareau, June* 29; *Fort Lawrence, Aug.* 15; *Camp at Grand Pré, Aug.* 25 *and* 31, *Sept.* 19 *and October* 2*nd*, 1755, to Colonel Monckton, informing him of the taking over of Fort Gaspareau, and the state of its garrison, of his settling his quarters at Grand Pré, disposal of prisoners, and other matters relating to the campaign, *folio and 4to.*—Copy of Governor Shirley's Instructions to Lieut. Col. John Winslow for dislodging the French from the incroachments made by them in Nova Scotia and for removing them out of His Majesty's territories, *Boston, March* 27, 1755, $1\frac{1}{2}$ *pages, folio* (7)

*** Lieutenant Colonel Winslow was the officer selected by Governor Lawrence to announce to the Acadians the decree of transportation. He summoned them to collect at Grand Pré, where he reluctantly, from a table set in the middle of the church, delivered to them his Majesty's orders and instructions.

46 Capitulation of Fort Beausejour. Draft of a letter from Colonel Monckton to Mons. Vergor du Chambon, Commandant of the Fort at Beausejour, when sending the terms of surrender, *Camp before Beausejour, June* 16, 1755, *in Col. Monckton's handwriting*, 1 *page*, 4*to*.—Draft in Monckton's handwriting of his letter to the Commandant, stating his willingness to grant terms of surrender, *June* 16*th*, 1755, 1 *page*, *folio*.—Mons. Vergor du Chambon's proposed terms of capitulation, with the counter proposals of Col. Monckton, written by him in the margins, 3 *pages*, *folio, and fair copy of the proposals*.—Terms of Capitulation as arranged between Col. Monckton and Mons. Vergor du Chambon, signed by the latter, and ten others, 2 *pages*, *folio*, *and fair copy*.—Vergor du Chambon (Mons.) Four L. s. *Beausejour, June* 16, 1755, in relation to the surrender, 4*to and folio* (10)

47 Capitulation of Fort Gaspereau. Signed Draft of Colonel Monckton's letter to Mons. De Villeray, Commandant of Fort Gaspereau, summoning him to surrender, and offering the same terms as those accorded to Mons. Vergor du Chambon at Beausejour, dated *Fort Beausejour, June* 17, 1755, 1 *page*, *folio*, *entirely in Monckton's handwriting*.—Mons. De Villeray's reply to the summons, *Au Fort des Gaspereau, Juin* 17, 1755, 1 *page*, 4*to*.—Terms of Capitulation granted to the Commandant and Garrison, signed by Mons. De Villeray, 1 *page*, 4*to* (3)

48 Memorial of the Inhabitants of Beaubassain to Robert Monckton [1755].—Copy of a letter from M. de Vergor, Commandant at Fort Beausejour, written on his arrival, Aug. 18, 1754, to the General of Canada, on the actual condition of the fortress.—Address of the Inhabitants of the River St. John to Colonel Monckton, July 27, 1758, agreeing to obey his orders to depart and give up their arms as soon as possible (3)

49 Nova Scotia. Copies of Letters written by Lieut. Gov. Monckton on his Majesty's service, during the time Governor Lawrence was up the Bay of Fundy executing the Earl of Loudoun's orders, *Halifax, October* 15–31*st*, 1757, to the Earl of Holderness, Lords Commissioners of Trade and Plantations, John Pownall and Admiral Holbourne, relating to naval affairs, Lawrence Town, manufacture of iron in the Colony, disposition of the troops, privateers, and other matters (7)

50 Nova Scotia. Copies of Letters written by Lieut. Gov. Monckton, on his Majesty's service, in the absence of Governor Lawrence in the months of March and April, 1758, *Halifax, March* 11–*April* 23, 1758, to Lord Colvill, Gov. Thomas Pownall, General Abercromby, William Pitt, Sir Charles Hardy, Robert Mann (*with Mann's letter to Monckton*), and Lt. Col. Sutherland, relating to the treatment of French prisoners, supplies for the fleet, cutting of timber, protection of the New England coasters from privateers, allowance of stores to settlers, etc. (9)

51 Nova Scotia. Copies of Letters written by Lieut. Gov. Monckton, during Governor Lawrence's absence from Halifax, *Halifax, June* 5–*August* 14, 1758, to William Pitt, Lords Comrs. of Trade, General Abercromby, Col. James, *Commander of Fort Cumberland*, Major Elliot, *Commander of Annapolis Royal*, Captain Spendelove, *Commander at Piziquid*, Thomas Hancock *of Boston*, Governor Thomas Pownall, Captain Faesch, *Commander at Lunenburg*, James de Lancey, *Governor of New York*, Governor Tinker, and John Pownall, *Secretary to the Comrs. of Trade*, relating to stores for the troops, military services, fuel for the garrisons, expedition against Louisbourg, naturalization of foreign settlers, etc. (16)

52 Draft of a Letter from Lieut.-Gov. Monckton to General Abercrombie, *April* 7, 1758, informing him that by letter from Lord Barrington His Majesty had appointed him to the command of the Battalion of the Royal Americans lately commanded by Col. Dusseaux, 1 *page, folio.*—Draft of a Letter to Admiral Boscawen, *Halifax, July* 21, 1758, notifying him of the capture, by a French privateer in the Bay of Fundy, of two vessels from Boston, and suggesting the sending of a Ship of War for the protection of ships going up the Bay, 2 *pages*, 4*to.*—Draft of a Letter to Governor Pownall, *Halifax, Aug.* 19, 1757, on naval and military matters, 4 *pages*, *folio*; ALL IN THE HANDWRITING OF LIEUT.-GOV. MONCKTON (4)

53 LOUISBOURG. AMHERST (MAJOR-GENERAL SIR JEFFREY) A. L. s., *Camp* [*at Louisbourg*], *July* 28, 1758 [to Lieut.-Gov. Monckton], 1 *page*, 4*to*, enclosing a "JOURNAL OF THE SIEGE OF LOUISBURGH" (3)

Captain Martin is just come to me, says he sails to-morrow early for Halifax, tis now night and he must get away. I send you enclosed that you may see what is done.

*** The enclosed Journal, which is written in a neat and legible hand on 16 pages of small quarto paper, commences with a list of the Fleet and Army engaged in the operations. This list gives the names of the vessels and their commanders, with the number of guns and men. Also the numbers of the Regiments with their commander's names and complement of rank and file. It continues with a day to day record of the progress of the siege from June 3rd, 1758, when the Fleet and accompanying transports, which sailed from Halifax on May 28th, came to an anchor in Gabarous Bay, until July 31st when Admiral Boscawen and his fleet departed after the capitulation. It finishes with a list of the English killed and wounded, a state of the French garrison comprising the names of the regiments with the number of officers and men wounded and fit for duty, and a list of the French ships taken, escaped or destroyed. Inserted is a small plan of a Line of Battle drawn up by Major-General Amherst, dated Halifax, May 20, 1758. Coming from such a source, this Journal must have the highest possible

LOT 53—*continued.*
value as an authentic record of this notable siege, the successful consummation of which led up to, and made possible, events of far greater importance: the capture of Quebec and conquest of all Canada in the following year.

54 LOUISBOURG. ARTICLES DE CAPITULATION entre Son Excellence L'Amiral Boscawen et Son Excellence Le Major General Amherst d'une Part, et de Son Excellence Mons le Chr. de Drucour, Gouverneur de l'Isle Royalle de Louisbourg, Isle de St. Jean, et de leurs dependances, *le* 26*me Juillet*, 1758, 3 *pages*, *folio*, *signed by Le Chevalier de Drucour* [*Copy*?].—State of the Garrison of Louisbourg when it capitulated, 26 *July*, 1758, 1 *page*, *folio*.—Disposition of the troops for attacking at Louisbourg, 2 *pages*, *folio* (3)

55 Townshend (*Colonel* Roger) Two A. L. s., to Lieut.-Gov. Monckton, *Camp before Louisbourg*, *July* 15 *and* 17, 1758, asking for officers for the Royal American and Otway's Regiments, and for shells and fuzes; also informing him of the good progress of the siege, 2 *pages*, 4*to* (2)

55* Amherst (*Major-Gen.* Sir Jeffrey) A. L. s., *Louisbourg*, *August* 26*th and* 27*th*, 1758, to Col. Monckton, ordering him to proceed to the River St. Johns and wishing him success in the expedition; also respecting his own departure from Louisbourg, 2 *leaves*, *folio* (2)

I send you with this the orders for you to go to the River St. Johns, which I hope will be a service you like, I know you will go there with all the expedition you can. The troops I send you will thank me for having given you the command of them, I most heartily wish you success in this as well as in everything else that you can desire, etc.

56 Fort William Henry. Copy of General Abercrombie's Order declaring the Capitulation of Fort William Henry made 9th August last to be null and void, *Fort Edward*, *June* 24*th*, 1758, *signed J. Cunningham*, *Aide-de-camp*, 2 *pages*, *folio*; *with another copy dated one day later*.—Extract of a Letter from General Abercrombie to His Excellency the Marquis de Vaudreuil, Governor-General of Canada, bearing date *Fort Edward*, *June* 26, 1758, in relation to the breach by the French of the Articles of Capitulation and threatening reprisals, $2\frac{1}{4}$ *pages*, *folio* (3)

57 Return of the Killed, Missing and Wounded of His Majesty's Troops and Provincials in the Action near Ticonderoga, July 8th, 1758, *one large folio sheet*.—Account of Money advanced by Major Robert Rogers to Captains John McCurdy, James Rogers, William Starks, Jonathan Brewer, Lieut. Camble, and Ensign Smith, out of the Warrant granted to him towards raising sundry Companies of Rangers, dated *Albany*, 24*th January*, 1758, 2 *pages*, *folio* (2)

58 Ticonderoga. French Account of their Success over General Abercrombie at Ticonderoga on July 8th, 1758, with heading "Journal de Carillon le 8 de Juillet 1758. Lettre d'un ami à un l'autre," 2 *pages*, 4*to*.—Letter from P. de La Croise to his mother, 11*th July*, 1758, on the same subject, 2 *pages*, 4*to* (2)

59 Draft of Colonel Monckton's Report of the Proceedings of the Troops on the Expedition up St. John's River in the Bay of Fundy, Nova Scotia, from September 11th to November 21st, 1758, 19 *pages*, *folio*, entirely in the handwriting of Col. Monckton. — A Return of the Forces under the command of Col. Monckton at the River St. Johns, 24th September, 1758, *one sheet*, *large folio* (2)

60 Draft of a Letter from Colonel Monckton to General Abercrombie, *St. John's River*, *October ye* 15*th*, 1758, detailing his proceedings at St. John's River, in accordance with the instructions of General Amherst, from September 13th, the date of his leaving Halifax, 11 *pages*, *folio*, entirely in the handwriting of Col. Monckton

61 Draft of a Letter from Colonel Monckton to General Abercrombie, *St. John's*, *Novbr. ye* 12*th*, 1758, continuing the details of his proceedings from October 15th, the date of his former letter, 16 *pages*, *folio*, entirely in the handwriting of Col. Monckton

62 Drafts of Letters from Colonel Monckton to Governor Pownall at Boston, *St. John's River*, *October* 17*th*, *and Nov.* 15*th and* 20*th*, 1758, reporting the progress of the expedition and giving details of Major Scott's expedition up the River Pitcondiack, 3 *pages*, *folio*, entirely in the handwriting of Col. Monckton (3)

63 Scott (*Major* George) Signed Report of his Expedition up the Pitcondiack River, Nova Scotia, dated *Fort Frederick*, 19*th November*, 1758, 5 *pages*, *folio*:

*** Major Scott set out from Fort Frederick on the St. Johns River, on Nov. 11th, 1758, with instructions, from Colonel Monckton, to destroy the French Settlements on the Pitcondiack. He ascended the river for fifteen leagues, and landing parties at different points on both banks, burnt and destroyed all the houses and a vast quantity of grain, killed the cattle, and captured several prisoners in addition to two vessels moored in the stream. He returned to Fort Frederick on Nov. 18 having successfully carried out his orders with very small loss.

*** An interesting account of one of the minor operations of the campaign.

64 Letter Book of the Honourable Robert Monckton, Esq., Commander-in-Chief (for the time being) of His Majesty's

LOT 64—*continued.*

FORCES IN NOVA SCOTIA, 1758, 42 *pages + index, and many blank leaves, sewn in the original marble-paper wrapper, sm. 4to*

*** This Letter Book covers the period from June 24th to August 13th, 1758. It contains Letters to General Amherst and Admiral Boscawen, commanding at Louisbourg; Captain Spendelove, commander at Piziquid; Colonel James, commander at Fort Cumberland; Brigadier Waldo at Casco Bay; Captain Amherst; Honble. Colonel Townshend, Deputy Adjutant-General of North America, at the Camp before Louisbourg; Governor Thomas Pownall at Boston; James de Lancey, Lieut.-Governor of New York; and Major-General Abercrombie, Commander-in-chief of all His Majesty's Forces in North America, at the Camp at Lake George. The letters are all addressed from Halifax, Nova Scotia, and relate principally to the military operations taking place, at the time, in different parts of North America.

65 AMHERST (GENERAL SIR JEFFERY) A HIGHLY IMPORTANT AND VALUABLE COLLECTION OF THIRTY-SIX A. L. AND L. S., WRITTEN TO BRIGADIER-GENERAL MONCKTON, BETWEEN NOVEMBER 9TH, 1758, AND OCTOBER 26TH, 1761, INCLUSIVE, ADDRESSED FROM HALIFAX, N.S., NEW YORK, ALBANY, CROWN POINT AND STATEN ISLAND, RELATING ENTIRELY TO THE MILITARY AFFAIRS OF THAT IMPORTANT PERIOD, 78 *pages, 4to and folio* (36)

66 Amherst (*General* Sir Jeffery) A Collection of Twenty A. L. and L. s., written to His Excellency General Monckton, between November 3rd, 1761, and April 21st, 1762, inclusive, all dated from New York, relating almost entirely to the expedition against the French and Spaniards in the West Indies, 34 *pages, 4to and folio* (20)

67 Amherst (*General* Sir Jeffery) A Collection of Twenty-three A. L. and L. s., written to His Excellency the Honble. Robert Monckton, Governor of New York, between June 13th, 1762, and September 17th, 1763, inclusive, all dated from New York, with reference to lands in dispute near Albany, the capture of Havannah and of St. Johns, Newfoundland, Indian affairs, military matters, etc., 28 *pages, 4to and folio* (23)

68 Amherst (*General* Sir Jeffery) L. s. *Oswego, July* 26, 1760, to Brig.-Gen. Monckton, enclosing a copy of the Orders relative to Lord George Sackville, 1 *page, folio, with enclosure* — Barrington (William, *Viscount*) L. s., *War Office, July* 12, 1760, to General Amherst, relative to the King's wishes regarding some Officers who had made false returns for forage, $1\frac{1}{4}$ *pages, folio* (2)

69 Rogers (*Major* Robert, *Commander of a Regiment of Rangers*) A. L. s. *Camp at Detroit, Decr.* 1*st*, 1760, to General Monckton, informing him of his movements and dispositions, 2 *pages, folio*

Agreeable to your instructions I embarked at Prequ-Isl with Capt. Campble and his Company and part of the Rangers. Sending the remainder of the Rangers in two partys, one by land with Cattle to Detroit and another to Niagara for provisions. The latter I directed to joyne me at Detroit with Capt. Campble and the Rangers by water . . . The French inhabitants have all laid down their arms and taken the Oaths of Aleighence to his British Majesty, etc.

70 Instructions from General Amherst to General Monckton, *New York, April* 29, 1760, upon appointing him to the Command of the Southern Districts in North America, 9 *pages, folio,* entirely in the handwriting of Sir Jeffery Amherst, *with five enclosures, three of which are signed by Amherst : one by John Appy, Judge Advocate of the Forces in North America, and two countersigned by him* (6)

Dear Sir.—As Major General Stanwix has received leave from England to return to Europe, it is absolutely necessary that an Officer of Rank and Experience should command his Majesty's Forces, in conjunction with the forces directed to be raised in the Southern Provinces, as by Mr. Secretary Pitt's Letter of the 7th January; in consequence of which I have applied to the several Governours, and I herewith enclose to you Copies of Letters relating thereto as far as is necessary for your information. And as Major General Stanwix will repair to New York to proceed to England, you will please to set out for Philadelphia . . . and when he leaves Philadelphia you will take on you the command of the troops and make such dispositions as you shall judge will best answer for executing the following services.

1st, To relieve the Garrison of Niagara . . . 2nd, to secure a communication between Pittsburg and Niagara . . . 3rd, to compleat as much as possible the works of Pittsburg according to the Plan it is built on . . . It may be necessary to keep the Indians in a proper subjection, that you declare you take Posts at the several places to carry on an expedition against Fort Detroit. I enclose you a warrant for holding of General Courts Martial as likewise one for the Payment of the Subsistance and such contingencies as may be wanted.

*** A highly important historical document.

71 General Return of His Majesty's Forces in the Southern Provinces of North America under the Command of ye Honble. Brigadier-General Monckton, *Camp before Pittsburg, July* 11, 1760, signed by Horatio Gates, *Major of Brigade, one large folio sheet*

72 Return of the Detachment sent from Oswego under Command of Major Henry Gladwin, *Presque Isle, July* 17, 1760, signed by Major Gladwin, *one sheet, 4to*—Return of four Companys of Major-Gen. Stanwix's Battalion of the Royal American Regiment, *Camp at Presquile,* 17 *July,* 1760, signed by Major Wm. Walters, *one sheet, folio*—General Return of His Majesty's Troops commanded by Colonel Henry Bouquet at Presque Isle, 19th July, 1760, signed by Col. Bouquet *of the Royal American Regiment, one sheet, folio*—Return of a Detachment Commanded by Colonel

LOT 72—*continued.*

Henry Bouquet, *Presque Isle, 6th August*, 1760, signed by Col. Bouquet, *one sheet, folio*—Return of the Names, Country, Age, and Service of the Officers of His Majesties Royal Regiment of Welch Voluⁿᵗˢ Commanded by the Honᵇˡᵉ Lt. Colⁿ Commandᵗ John Vaughan, *Philadelphia*, 18 *Decr.*, 1760, *one sheet, folio* (6)

73 Fort Venango. A Series of Twenty-four A. L. s. from Major Robert Stewart, of the Virginia Regiment, Commanding Officer at Fort Venango, on the Alleghany River, to His Excellency General Monckton and Major Horatio Gates at Pittsburg, covering the period August 9th to November 7th, 1760, giving a description of his journey to the Fort, his proceedings there, the condition of the country, information regarding the French and Indian enemy, and in many cases enclosing signed returns of the Detachment under his command and of the Provisions,' Ammunition, etc., in store at the different times of writing, *4to and folio*—Mackenzie (Robert, *of the Virginia Regiment*) A. L. s., *Camp at Venango, August ye 7th*, 1760, to General Monckton at Fort Pitt, acquainting the General of his arrival at the Fort, and of his not yet having met with Major Stewart's Detachment; also of the movements of the French and Indian enemy, 2 *pages, folio* (25)

74 Campbell (*Captain* Donald, *Commander at Detroit*) A. L. s., *Detroit, 22nd July*, 1761, to General Monckton, reporting the designs of the Six Nations in attempting to stir up the Indians of that part of the Country against the English, 3 *pages*, 4*to*, *with a* "copy of a letter from General Amherst to Captain Campbell" *enclosed*, 1 *page*, 4*to*; and two others (4)

I desired Colonel Bouquet to inform you of the extraordinary attempts of the Six Nations to draw in the Indians here and their Allies to take up the hatchet against the English. Their scheme was grand and carried on with the greatest secrecy, it was by a mere accident I came to the knowledge of the affair . . . The Delawars and Shawanies although much inclined to act the same part as the Six Nations will I hope be entirely influenced by the part the Nations here have taken. I have wrote to General Amherst the bad effects of selling Rum at Niagara, the consequences of which we feel here every day, etc.

75 Copies of Letters from General Amherst, dated *New York* and *Albany*, *April* 27, 28, 28, *May* 17, 28, 28, 1760, to Governor Sharpe of Maryland; Thomas Barrow, *Paymaster-General*; General Stanwix; Governor Hamilton of Pennsylvania; Major Gladwin, commanding at Fort Ontario; and Colonel Eyre, commanding at Niagara, relating to the Conduct of the Assembly of Maryland, military matters, etc. (6)

76 Copies of Letters from General John Stanwix, *Philadelphia*, *April* 10, 14 *and* 25, 1760; Thomas Barrow, *Phila.*, *April* 14, 1760; and Governor Sharpe of Maryland, *Annapolis*, *April* 10, 1760, to General Amherst, in relation to military affairs, the conduct of the Maryland Assembly, etc.; and one other (6)

77 Copies of Letters from James Hamilton, Lieut.-Governor of Pennsylvania, dated *Philadelphia, March* 2, 15, 27th, 1760, to General Amherst, informing him of the willingness of the Assembly to raise troops for the ensuing campaign; and of his having appointed Frederick Post and Isaac Still to accompany the Indian Chief Teedyuscung to a great Indian Council on the Ohio River, and enclosing a certified copy of a letter he had received from Post regarding his going to the Council. Also a Copy of a Letter from General Amherst to Governor Hamilton, *New York, March* 30, 1760, expressing his disapprobation at the dilatory conduct of the Pennsylvania Assembly, and commending his conduct in relation to Indian affairs and in sending Frederick Post and Isaac Still to attend the Council (5)

78 Copies of Circular Letters from General Amherst to the Governors of Pennsylvania, Maryland, Virginia, and North and South Carolina, *New York*, 21*st February and* 31*st March*, 1760, informing them of the contemplated reduction of all Canada, and asking them to use their best endeavours to raise troops for the Campaign.—Signed Report of the present state of the Fortifications and Buildings of Fort Niagara, *July* 26, 1760, made by George Demler, of the Engineers, for Major Walters, commanding officer there; and 4 others (7)

79 Copies of Letters from General Amherst to Governor Dobbs of North Carolina, *Albany, May* 28 *and* 29, 1760; to Lt.-Govr. Fauquier of Virginia, *New York, April* 20, 1760, all in reference to the raising of troops for the campaign.—Copy of a Letter from Governor Lawrence of Nova Scotia, *Halifax, June* 23, 1760, to General Amherst, respecting General Monckton's application for a reimbursement of Extraordinary Expenses incurred for a hospital for his Battalion when quartered there, *with enclosure*; and another (6)

80 Byrd (*Colonel the Honble.* William, *commanding the Virginia Regiment of Foot*), Five A. L. s., dated *Winchester* [*Va.*], *May* 26*th and* 29*th, June* 29*th, Fort Bedford, June* 15, and *Camp on Roanoak, July* 18, 1760, to General Monckton, reporting his proposals to join the General with as many men as possible for the campaign, and enclosing a signed return of the Regiment stationed at Fort Loudoun; and later regretting his being called off the General's campaign, and his being appointed to command the force to relieve Fort Loudoun; also news of the campaign against the Cherokee Indians, etc.; and two others
4to and folio. (7)

81 Proceedings of a Court of Enquiry held at Fort Pitt, *June* 29, 1761, by order of Colonel Bouquet, of the First Battalion of the Royal American Regiment, to examine Lt. Peiper of the Pensilvania

LOT 81—*continued.*

Troops, and other persons of the Corps, upon the particulars of the Horses stolen from them at Legonier, on which occasion an Indian was kill'd, $2\frac{1}{4}$ *pages, folio*, signed by Captain Richard Mather, *of the Royal American Regiment, President of the Court*

82 Account of Warrants granted by Brigr-Genl. Monckton, commanding the Western Army, on Abraham Mortier, Esq., Depy. Pay Master Genl. in North America, from 9th May, 1760, to 22d Novbr., 1760, *original marble paper wrapper, 8vo.*—List of Warrants drawn by the Honble. Robert Monckton, Brigr.-General commanding the Western Army, on Abraham Mortier, from 9th May, 1760, to 24 July, 1761, *original paper wrapper, sm. 4to* (2)

83 WOLFE (BRIGADIER-GENERAL JAMES) SECRET INSTRUCTIONS FOR OUR TRUSTY AND WELBELOVED JAMES WOLFE, ESQ^r, BRIGADIER-GENERAL OF OUR FORCES IN NORTH AMERICA, AND MAJOR-GENERAL AND COMMANDER-IN-CHIEF OF A BODY OF OUR LAND FORCES, TO BE EMPLOYED ON AN EXPEDITION AGAINST QUEBEC, BY THE WAY OF THE RIVER ST. LAWRENCE. GIVEN AT OUR COURT AT ST. JAMES'S THE FIFTH DAY OF FEBRUARY, 1759, IN THE THIRTY-SECOND YEAR OF OUR REIGN, *with seal and signature of King George III on the first page, and the king's initials at the end, 12 pages, folio, including the blank leaf at the end containing the endorsement, also two photographs of the first page*

*** IT IS IMPOSSIBLE TO OVERRATE THE HISTORICAL OR SENTIMENTAL IMPORTANCE OF THIS DOCUMENT. When it was handed to Wolfe, with the King's will and pleasure that the instructions contained therein were to be carried out in the manner considered most conducive to the good of His Majesty's service, hopes were high, but the resulting brilliant success could hardly have been foreseen. Louisbourg had already fallen to the genius and tireless energy of the frail but never despondent commander, and when the final triumph on the Heights of Abraham crowned his career these Secret Instructions had been fully executed, although at the cost of his life.

[*See* ILLUSTRATION].

84 BARRINGTON (WILLIAM WILDMAN, SECOND VISCOUNT). L. s. *War Office, 29th Decr.* 1758, TO COL. WOLFE, SIGNIFYING TO HIM HIS MAJESTY'S PLEASURE AT APPOINTING HIM MAJOR-GENERAL DURING THE CONTINUATION OF HIS SPECIAL SERVICE IN NORTH AMERICA, 1 *page, folio, with photograph of same:*

His Majesty having appointed you to command a body of troops, destined for a particular Service in North America, I am to signify to you His Majesty's pleasure that you do serve as a Major-General, with one Aide-de-Camp, and take rank as such during the continuance of the said service ;

George R.

Secret Instructions for Our Trusty and Welbeloved James Wolfe Esqr., Brigadier General of Our Forces in North America.

3 ——— In case, by the Blessing of God upon Our Arms, You shall make Yourself Master of Quebec, Our Will and Pleasure is, that You do keep Possession of the said Place, for which Purpose, You are to appoint, out of the Troops under Your Command, a sufficient and ample Garrison, under the Command of such careful and able Officer, as You shall judge best qualified for so important a Trust, effectually to defend and secure the said Place; And You will immediately make, in the best manner practicable, such Repairs to the Works, as You shall find necessary for the Defence thereof, until You shall receive further Orders from Us; And You are forthwith to transmit an exact Account, to be laid before Us, of the State and Condition of the said Place.

LOT 84—*continued.*

after the performance of which you are to serve as a Brigadier, and follow such orders as you shall receive from Major-General Amherst, or other your superior officers.

85 WOLFE (MAJOR-GEN. JAMES) A. L. s., *London, 16th Jany.* 1759, to Brigadier-Gen. Monckton. expressing to him his pleasure at his having been appointed second in command of the expedition against Quebec, notifying him of the troops to be used, and begging him to accelerate matters as much as possible, 2 *pages, 4to*:

His Majesty has thought fit to give me the command of a body of Troops to act in the River St. Lawrence, and his Majesty has done me the honour to appoint you, Sir, to be second in command upon this service. I could not wish to be better supported, your spirit and zeal for the service will help me thro all difficulties. . . . The Corps of Troops is to consist of the 4 Battalions quartered in the Bay of Fundy, the Garrison of Halifax, part of the Garrison of Louisbourg, and three Regiments from the Continent. . . . As far as your situation will permit I must beg the favour of you to accelerate matters, that we may be in reddyness to act as early in the Summer as the nature of the undertak[ing] will permit. I shall go directly to Louisbourg, etc.

86 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Neptune at Sea, 20th March,* 1759, to Brig.-Gen. Monckton, in relation to the naval operations before Quebec, and requesting his co-operation, 1 *page, folio:*

Rear-Admiral Durell is ordered to block up the River St. Lawrence as early as possible, and he has received Mr. Saunders's directions to push a small Squadron of Men of War, Frigates, and armed Sloops from the Isle Rie to the Isle of Orleans, or into the Bason of Quebec, that the Navigation of the River between those two Islands may not be obstructed. . . . I desire you will order one or two Companies of Grenadiers of the Royal American Batt[n] quartered at Halifax to embark in such ships as the Admiral shall appoint for their reception, etc.

87 WOLFE (MAJOR-GEN. JAMES) A. L. s. *Tuesday Night, 11th May,* 1759, to Brig.-Gen. Monckton, desiring him to sail by the 20th, leaving behind such troops as he might find difficulty in embarking, 1 *page, 4to, and two photographs of the same:*

As it is of consequence to get as early as possible within the River, I must desire you will manage to sail from hence by the 20th inst., and if there be any difficulty about embarking the Troops, leave one or two Battalions behind. Mr. Holmes will bring 'em after us in time enough for the Siege—let Amherst's and Anstruther's be the first to embark, as their seniority claims.

88 WOLFE (MAJOR-GEN. JAMES) A. L. s., 8 *o'clock, 13th May* [1759], to Brig.-Gen. Monckton, informing him of the arrival of the Transports at New York, and of his being able to wait for them until the 20th or 22nd, 1 *page, 8vo:*

By Admiral Holmes' account, the Harbour of Louisbourg was frozen up the 7th, and it may probably still be shut, and as we are now certain that the Transports are arrived at New York, I think you may wait their coming at least till the 20th or 22nd. I mean, you need not take up Transport till that time.

89 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Richmond, 2 o'clock* [*June 20th*, 1759] to Brig.-Gen. Monckton, with orders to reinforce Col. Carleton's detachment at the Isle of Orleans and other instructions, 3 *pages*, *4to*, endorsed "Orders from Gen[l] Wolfe received by Major Barry, June ye 20th in the Evening":

Gen[l] Wolfe desires that Brig. Monckton will be so good to order the Rangers to hold themselves ready at a very short warning, to proceed up the River in the Whale Boats, to reinforce Col. Carleton's Detachment which is suppos'd to be landed upon the Isle of Orleans. It is likewise the Gen[ls] intentions to order L[t]. Col. Murray w[h] the Grenadiers under his Command to proceed up the River in flat Bottom'd Boats . . . If the Richmond goes on Brig. Monckton will be so good to forward this business and hasten all the Sloops and Schooners of the Fleet that have men in them towards Quebec, etc.

90 WOLFE (MAJOR-GEN. JAMES) A. L. s., *8th July*, 1759, to Brig.-Gen. Monckton, with military instructions, 4 *pages*, *8vo*:

The bearer, Capt. Hazen, is order'd upon a particular service in which Canoes are much wanted, please to let him take his choice of those you have collected. Major Scot's scout did not answer my expectations, the pow-wow and paint, and howl operates too strongly upon the Rangers, either they must make themselves useful in their way or I shall leave 'em to lounge away the Campaign in their present Posts. . . Let two or three small parties of Rangers be sent out this night to try if they can't get a Prisoner . . . If there is any Officer hardy enough to pass the River in a canoe or to venture up by land, or by water to the River Chaudiere, and above . . . to discover where the French ships are. If the canoe goes over the River the Party might lodge themselves close to Quebec, at least as close as there is cover, to bring off a prisoner.

91 WOLFE (MAJOR-GEN. JAMES) Memorandum in the handwriting of Major-General Wolfe giving the strength of the French and Indian enemy and of their attempt to attack the batteries upon Point Levy [*June*, 1759], *written on both sides of a slip of paper*, 10 *by* 4¼ *in.* —Memorandum containing military dispositions, endorsed "Gen[l] Wolfe's Orders" [*July*, 1759], 3 *pages*, *8vo* (2)

92 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Falls of Montmorency, 12th July*, 1759, to Brigr.-General Monckton, commanding at the Point of Levy, giving directions for the disposition of the artillery, 3 *pages*, *sm. 4to*, *signature and locality of writing defective*

The Seamen will take upon them to land the mortars if it be possible—they will be better upon the shore than afloat . . . If Williamson upon trial finds that a 10 inch Mortar is like to be effectual he may get 'em in Battery, as soon as he can, and the 24 Pounders, in 4 of them. Pray tell the Colonel Commandant of the Artillery to be very sparing of his 32 pound shot . . . We shall establish such a tremendous fire that no human head can venture to peep up near it . . . We shall be glad to see you begin, but don't wish it till all is right about the Battery, etc.

93 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Camp of Montmorency, 16th July*, 1759, to Brig.-Gen. Monckton, giving directions for keeping

D. Sir

Your flat bottomd Boats will want yeomen to bring over the Highlanders; unless the weather be so very bad, that it might injure them, in such case, or the business is not very pressing, to morrow night will do as well; only notice must be sent to Col: Murray, part of whose Corps is ordered over to morrow. The Highlanders may leave their Tents standing, I shall find them coverings. This Corps of Highlanders I mean the whole six divisions, are to be those that were first appointed. If you have occasion I don't doubt but the Admiral will lend you 200 Sailors, or 300, to work as our men do; tho' it would be better to do without them altogether, if they must they ashoar.

Jam. Wolfe.

Lot 93—*continued.*

the troops employed and for the attack which took place a few days later, 3 *pages*, 4*to*:

Dr Brigr. As Amherst's Regt and Dalling's light Infantry can embark as easily from the Point Levy as from the Point of Orleans I would have 'em remain where they are in readiness. Don't let Dalling's People lye idle in their quarters, let 'em scout every day for three or 4 hours, or work in making Fascines, or in fortifying their own Posts. Idleness will undo them. . . . If the Reefts are found to answer they will carry your attack directly across the River, opposite to the right of the Enemy's encampment . . . every thing is ready on our side and I flatter myself that the prodigious fire from hence will make the enterprise easy. There is a woody Gully upon the Right of the French Camp, the Highland Regt might penetrate there and to the left of it and gain their Flank, the Redoubt must be vigorously attacked and kept, it is out of Musquet shot from their lines and could not either be supported by them or retaken when in our possession, etc.

94 Wolfe (Major-Gen. James) A. L. s., 10 *o'clock* [*July 20th*, 1759], to Brig.-Gen. Monckton, delaying his orders for the attack and ordering the Brigadier to countermand the embarcation and the march, 1 *page*, 4*to*:

Particular circumstances make it necessary to delay our attempts for a few days and to keep it secret. In the mean while we shall make all the diversion we possibly can . . . You will countermand the embarkation and the march for a day or two and send the prisoners and deserters by the first safe means.

95 Wolfe (Major-Gen. James) A. L. s., *St. Sery*, 20*th May* [*?July*], 1759, to Brig.-Gen. Monckton, giving him directions for the attack, 4 *pages*, 4*to*

*** Obviously the date of writing (20th May) is a mistake, as the expedition did not arrive before Quebec until June 21st. The endorsement gives "July 20th," which is doubtless the day the letter was despatched and received.

You will be pleased to embark a part of your Brigade in 16 or more flat-bottom'd Boats and row along the South Shoar, until you perceive 3 Lanthorns, hanging a breast, upon that side of the Sutherland which is opposite to that shoar. I shall have these People ready to push ashore just as your Boats come up to attack the Houses and such Posts as the Enemy has thought proper to take. It is of consequence that we get to a rising ground over the Village where the road leading to Quebec runs, and where we must begin an abbatis with the utmost expedition, etc.

96 Wolfe (Major-Gen. James) A. L. s., 25 *July*, 1759, to Brig.-Gen. Monckton, commanding at Point of Levy, enquiring if men of sufficient hardihood could be found for a coup de main, and informing him of Barré going to Vaudreuile to enquire after three Grenadiers taken by the Indians, etc., 3 *pages*, 8*vo*:

. . . If I should want a Subtn Officer and 20 or 25 men Voluntiers pr Regt of your Corps for a coup de main I suppose there are such hardy people to be found, the No. of 180 men will be sufficient taken from the whole Army. Barré is going to Vaudreuile to enquire after three Grenadiers who fell into the hands of the Indians and are according to the reports at Beauport to be burnt by the savages. If this be true the Country shall be but one universal blaze, etc.

97 WOLFE (MAJOR-GEN. JAMES) A. L. s. *Montmorency, 25th [July] at night*, 1759, to Brig.-Gen. Monckton, giving directions for the disposal of prisoners and cattle, 1½ *pages, 4to:*

The Major has succeeded very happily. If there are any big-bellied women, or sickly, or with very young children, I would have you set them at liberty ; the rest are to go on board of a Transport destin'd for that use. I will augment the number by some that are here, this measure will check their cruelty, etc.

*** The Major's success must refer to the affair at Trembleau when some 300 prisoners, mostly women, were taken.

98 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Montmorency Falls, 27th July*, 1759, to Brig.-Gen. Monckton, asking for fresh meat and giving news of three recent skirmishes, 2 *pages, 4to:*

I am exceedingly concern'd that one unlucky shot should wound two such valuable men. . . If you have 2 or 3 days fresh meat for the People in the Isle of Orleans and for us, it will be very acceptable. . . We had two skirmishes yesterday, and one this morning, in which our People were Victorious, but lost more than the Enemy, however the light Infantry and two Companies of Otways took satisfaction of a Tribe of Indians and killed several, but pursuing too hastily they got under the fire of an intrenchment upon the other side of the Montmorency river, and we suffered a good deal, several officers wounded and 2 killed, etc.

99 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Sterling Castle, 28th July*, 1759, to Brig.-Gen. Monckton, expressing his determination to attack the Upper Redoubt and giving his dispositions, 3 *pages, 4to* :

I am determined to attack the upper redoubt. Burton will have the direction of it. 2 Companies are to be put on board the armed ship Neptune destin'd to run aground close to the Redoubt. 2 more are to be ready in flat-bottom'd Boats to land when order'd . . . . . All the Grenadiers are to embark in different arm'd Vessels to-morrow night to be at hand in case of need, etc.

100 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Sunday Night* [*July* 29, 1759], to Brig.-Gen. Monckton, requesting him to order the boats to be at Point Levy to take in reinforcements, *written on a slip of paper measuring* 9½ *by* 3¾ *in.* :

It may not be amiss to order the Long Boats and other Boats of the men of war, to be at the Point of Levy, ready to take in some of the Troops on that side in case such a reinforcement is thought requisite.

101 WOLFE (MAJOR-GEN. JAMES) A. L. s. [? 28 *July*, 1759], to Brig.-Gen. Monckton, giving directions for diversions to deceive the enemy, and referring to an expected attack by him, *written on both sides of a slip of paper measuring* 10 *by* 3¾ *in.* :

It would be right to give the Enemy some Jeolaesy about the Town—you will therefor be pleased to order Webb's Regt. to march about 8 in the morning, towards Graham's post. Mr. Holmes sales down to St. Michaels to cannonade there & put on an appearance of landing. Let the other 3 Battns. be in readyness without any extraordinary appearances or shew to embark . . . . . I take it to be better that the Marquis should attack a firm Corps of ours wh. superiority of numbers, than that we should attack his whole Army entrenched, w^h^ what we could put on shore at one landing. If the Marquis gives Burton & I only two hours we shall knock his Battns. about most furiously. Excuse this scrap, I have no better paper, etc.

102 WOLFE (MAJOR-GEN. JAMES) A. L. s., *1st Augt.* [1759], to Brig.-Gen. Monckton, bidding him not to be discouraged by the failure of the attack of the previous day, but to prepare for another and better attempt, 1 *page*, 8*vo* :

This check must not discourage us, the loss is not great ; keep the men in gentle exercise, drive away all your superfluous Sutlers, and prepare for another and I hope a better attempt. Let Dalling's Crps. march, as soon as you can conveniently, in search of more prisoners, etc.

103 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Montmorenci, 4th Augt.* 1759, to Brig.-Gen. Monckton, informing him of a diversion to be made by General Murray, 1 *page*, 4*to* :

Murray is going above the Town to try at their ships and magazines, and to divide and distract them. He has the Battalion on board, and is to have from you Dalling's light Infantry 200 Marines, or 250 Kennedy's Regt. If he should desire his own Regt. in preference to the other, I shall be obliged to consent to it, etc.

104 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Montmorency, 4th Augt.* [1759], to Brig.-Gen. Monckton, informing him of an attack to be made on the Settlements in the Bay of St. Paul, and asking for certain troops for the attempt, 1 *page*, *folio* :

I propose to destroy the habitations and settlement in the Bay of St. Paul, and will employ Goreham in that service wh. 200 or 220 men. The Admiral has two Sloops ready victualed and will send down a flat bottom'd Boat wh each. Let Goreham take 50 of the best of Scot's Raugers, and 1 Subt. Officer and 30 Voluntiers from your Army, the rest shall be furnished from hence. Meach was killed to-day in a skirmish and one man. We are particularly unlucky in the loss of Officers, etc.

105 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Montmorency, 5th August*, 1759, to Brig.-Gen. Monckton, expressing the desire for an attack on him by the enemy and giving directions for the disposal of certain troops ; also informing him of some information given by a deserter, 1½ *pages*, *folio* :

I have thought of your situation when Murray is detached, and heartily wish you may be attacked, you have more than enough to beat the whole French Army. I made some mistake about the number of Graham's Detacht. but it is indifferent, whether 40 or 50. Webb's Regt. will take the post of the Royal Americans, and throw some men into the best of Dalling's Houses, wh. the rest Col. Burton may defend himself and the Batteries till you march to his assistance, and Col. Murray will soon be over from the Isle of Orleans if there be occasion . . . . . An Italian deserter assured me of what was very natural to expect, that the Brigr. Townshend and Murray, would have found no difficulty in their attacks, because the fire of the Artillery upon the Enemy's left flank was so violent, that they (and particularly the Regt. of Bearn to which he belongs) abandoned the Entrencht. and ran to the centre, etc.

106 WOLFE (MAJOR-GEN. JAMES) A. L. s., *6th Augt.* 1759, to Brig.-Gen. Monckton commanding at Point Levy, informing him of his intention, if more fire attempts are made by the enemy, to burn all the houses from St. Joachim to the Montmorency River, and again expressing his hope of an attack from the enemy. Also information of the disposal of certain troops and the order to

Lot 106—*continued.*

mount a two-gun battery directly opposite the Town, 3 *pages*, *large* 8*vo* :

If any more fire attempts are made, I shall burn all the houses from the Village of St. Joachim to the Montmorency River, except exactly such as we have occasion for, and I would have you (if Goreham returns in time) enable him by reinforcements, to burn every House and Hutt, between the Chaudiere and the River Etchemius; Churches must be spared. I shall give notice to Vaudruil obliquely, that such is my intention. . . . . I hope they will attack you, because I'm sure you'll put an end to the war. . . . . You might put two Guns in Battery upon the Beach directly opposite to the Town. .'. . . . which I think wou'd retard their work a good deal. . . . . Some prisoners assure me that 1500 Canadians have deserted, an' that some of the Indians are gone and others tired.

107 Wolfe (Major-Gen. James) A. L. s., *Montmorency Falls*, 10*th Augt.* 1759, to Brig.-Gen. Monckton, commending him and giving directions regarding the mounting of some fresh artillery. Also information of uneasiness in the French camp, etc., 2 *pages*, *roy.* 8*vo* :

I thought I had mention'd to you my design of disembarking the 200 men, and of sending them to Gorham's post, what you have done upon the occasion is extremely right and proper. . . . . You may have 6 or 8 of our Brass 12-Pounders, but they must be carried off quietly, give me notice when you propose to send for them. It is not very material whether the French see the work or not, the Embrasures can be easily hid, however, the more concealed to be sure the better. .. . . . I should imagine that 10 12-Pounders and 8 24-Pounders would, with the aid of ships, calm the fire of the Artillery of Quebec. My Deserter tells me they are very uneasy in the French Camp, build their hopes upon Mr. de Conflans' Squadron, etc.

108 Wolfe (Major-Gen. James) A. L. s., *Falls of Montmorency*, 12*th Augt.* 1759, to Brig.-Gen. Monckton, informing him that the campaign would probably conclude with an assault upon the city of Quebec, and, as it would be necessary to increase the artillery fire for the occasion, would he make the necessary preparations, 2 *pages*, *folio* :

As the business of this campaign will probably conclude with an assault upon the Town, it has occurred to me, that it may not be improper to prepare an augmentation of fire for the occasion, that the Enemy's Barbette Battery may be so well entertain'd as to render it of no great effect in the attack; but as our present number of guns so well serv'd as they are keep the Town very hot, and destroy a great number of People (as I am assur'd by a Deserter who is just come in), there may be no immediate occasion for improving the Fire, and, therefore, if we made the new Batteries slight and could contrive to keep 'em conceel'd till the moment of use it would be as well. I should be glad if our Fire cou'd upon that occasion rise up to 20, 24, or even thirty pieces of Cannon. Talk to Williamson about this, etc.

109 Wolfe (Major-Gen. James) A. L. s., *Montmorency*, 14*th Augt.*, 1759, to Brig.-Gen. Monckton, informing him of the movements of two divisions of Fraser's Regiment, 2 *pages*, 4*to* :

Two Divisions of the six of Fraser's Reg^{t} that are order'd to be in readyness to move are to pass over into the Isle of Orleans to-morrow where Mr. Leslie will canton them. Neither officers nor soldiers will want Tents. What Bedding and conveniences the officers may chose to take w^{h} them shall be convey'd from the Point of Levy, to the Boscawen Brig, which is now at an Anchor here . . . this armed vessel will lay near the Highlanders and move up or down as they move, etc.

110 WOLFE (MAJOR-GEN. JAMES) A. L. s., *14th Augt.*, 1759, to Brig.-Gen. Monckton, with instructions regarding the movements of certain officers, 1 *page*, *4to*:

If Elliot does not get off this night, or to-morrow, I beg you will recall him. If the Indians pass over, it is w^h^ design to interrupt the Parties that march the upper road, to Goreham's Post and not to attack the Post, there must be Grenadiers for that work . . . I hear Goreham has been at Mal Baye and by the smooke upon the South Shoar, it is imagin'd that he has carried the terror of his Arms even to that Coast. I want him back, when he returns send him directly to me, etc.

111 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Montmorenci*, *15th Augt.*, 1759, to Brig. General Monckton, apologizing for having detached some troops from his command, expressing his esteem, and comparing his (Monckton's) comparatively safe position with the dangerously exposed state of his own, 4 *pages*, *royal 8vo*:

You must not be offended at my paper, for the truth is that I have no better here, and a scarcity of this—Barré who esteems you much, is afraid you have taken something etc., not against him, but against me, sure, it may not be the alteration of the Posts, if so, I make you hearty excuses, and that Ross may not be censur'd, he did but answer my questions, and is blameless, you may be quite assur'd that I have all possible regard and esteem for you, and would avoid giving you the least offence, if I suspected there was any room. I saw plainly that you had so far strengthen'd those posts, that it was needless to keep above a certain n^o^ of People in them, concluding that in case of an attack the Artillerymen would more than fill them . . . With regard to your situation and ours, I must desire you to consider that the Enemy has two ways of coming at us, if they chuse it, and may when they like fall upon this body with their whole Army, without its being possible to prevent it, or to cut off their retreat: this is widely different from your position, the Enemy must cross the River, between two Squadrons, land amongst your posts, and that w^h^ a Corps inferior to your own, well entrenched w^h^ Artillery . . . I mention these things that you may not think I weaken you too much by the Detachments that I am obliged to send or call away, etc.

112 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Montmorency*, *16th Augt.*, 1759, again apologizing, asking forgiveness for any error, and protesting his innocence of any intent to offend, mentions an attack by and repulse of a party of Indians, 3 *pages*, *4to*:

I do repeat to you, that I would avoid all occasion of offence to an officer of your rank, and of your worth and honour, and I heartily beg your forgiveness for this last or any former error or mistake of mine. Intention I protest to you, I have none. We have had another very brisk affair in which the Enemy was so far superior, that they ventured to attack a house, a Voluntier and 20 men made a most galeant defence against at least 200 Indians. They have lost a good number of men, that is killed and wounded . . . I should tell you that the Indians put their Firelocks into the Windows and I must not forget to tell you that when the party had repulsed them, they made a sortie. Cameron who commanded, observing succours at hand, shew'd 2 or 3 men to the Indians to engage 'em to attack the House which had the desir'd effect.

113 WOLFE (MAJOR-GEN. JAMES) A. L. s., *Camp of Montmorency*, *17th Augt.*, 1759, to Brig.-Gen. Monckton, with orders regarding the Highland Corps, 1½ *pages*, *4to*:

Five flat bottom'd Boats will wait your orders to bring over the Highlanders, unless the weather be so very bad, that it might injure 'em; in such

Lot 113—*continued.*

case, as the business is not very pressing, to-morrow night will do as well... If you have occasion I don't doubt but the Admiral will lend you 200 sailers, or 300, to work as our men do, tho' it would be better to do without them altogether, if they must stay ashoar."

[*See* Illustration].

114 Wolfe (Major-Gen. James) Signed Memorandum of the Corps to embark under the command of Brigr. Monckton, 1 *page*, 4*to*, *endorsed in pencil, Point Levi, Sept.* 4

*** This probably refers to a portion of the force from Point Levi, which on Sept. 5 embarked on board Admiral Holmes' ships for conveyance to a point above the town.

115 Wolfe (Major-Gen. James) Orders respecting a Battery of Artillery to be erected upon the Point aux Pères and troops to protect and support it, 1 *page*, 4*to*, *entirely in the General's handwriting*

116 Wolfe (Major-Gen. James) Draft of Orders for movements to be made by the Rangers and Major Dalling's Light Infantry, 2 *pages*, 4*to*, *without date, entirely in the General's handwriting*:

The Rangers are to proceed thro' the Country by the left of Brigr Monckton's Camp 5, 6 or 7 miles from the River Stt Lawrence until they come to the River Chaudiere. They are to follow the stream of that River till they come to the mouth of it, that they may see and observe what is doing there ... Major Dalling's light Infantry wh two days provisions ready dress'd is to march and stretch away to the Eastward, in the day time the whole Corps must lye in Ambuscade marching and moving in the night only, etc.

117 Wolfe (Major-Gen. James) Envelope addressed by General Wolfe to the Honourable Brigr.-Genl. Monckton, commanding the Troops upon the Point of Levy, with ten lines of instructions, for a strict watch to be kept upon the enemy, written on the outside [? *Sept.* 5, 1759]:

As the Admiral sends a squadron by the Town to-night it will be proper that some good observer of yr Corps, from Scots Post, or the most eminent, do keep a strict eye upon the enemys motions; to-morrow in consequence of the movement of the Fleet your four Companies of Grenadiers are gone into the Isle of Orleans, in readyness to embark and join you upon the first order.

118 Wolfe (Major-Gen. James) Articles of Capitulation contemplated by General Wolfe in the event of his success in the attack upon Quebec, 3¼ *pages*, *folio*, entirely in his handwriting

[*See* Illustration].

119 Wolfe (Major-Gen. James) Paper endorsed "Scheme of General Wolfes," in which he makes proposals for improving the Colony of Nova Scotia, and, in the event of the reduction of Canada, for

If it shall please God to bless his Majestys Arms with success the following Articles may be thought not improper to be insisted in the Capitulation written in the English Tongue.

Articles of Capitulation agreed upon, between ____ and ____ Esqrs

1. The City of Quebeck & the whole colony of Canada submit to his Majesty the King of Great Britain.
2. The Garrison of Quebec, the Garrisons of all the Forts in Canada, and all the Troops throughout the whole Colony (two or three Persons of distinguish'd Cruelty excepted) shall be sent to France in the British Transports.
3. The Transports shall be victualled from the Magazines of Quebec in the same manner and with the same allowance, as if the Troops were put on board the Ships of his most Christian Majesty.

N.B. Put Regulars & Canadians in the same Ships, that the latter may not be tempted to run ashoar any where in the River.

4. The Inhabitants of Quebec & Montreal shall be totaly disarmed, and no Arms shall be sold in any part of Canada, but by the permission of the Commander in Chief of the British Troops.
5. The ~~French~~ Officers & Soldiers shall have their Baggage & furniture, but no Officer shall carry Merchandize out of the colony; (upon his own, or upon any other Persons account) nor any more provision than is necessary for his voyage.
6. The Arms & Stores of every kind, Provisions or Merchandize that are actually in the King's Magazines, or belong to the King, in the City of Quebec & throughout the whole Colony, shall be faithfully delivered over to the British Commissary; and if any Person shall presume to turn any of these things to his own use or profit, he shall be punished in an exemplary manner.
7. If after the Capitulation, any excesses or robberies are committed by the Garrison of Quebec; if any of the Magazines or Stores are plundered, or any sort of damage done, the Capitulation

LOT 119—*continued.*

the practical exclusion of the French from the whole of North America [?1759], 4½ *pages, folio,* ENTIRELY IN GENERAL WOLFE'S HANDWRITING:

A Post at the Miramichi River and another up as high as St. Annes in the River St. Jeans will secure the valuable Colony of Nova, which from the fertility of its soil in many places, the Quantity of Fish upon the Coast, and the fine Harbours, cannot fail of succeeding and will in time be the Barrier of all our Colonies and their protection, but the Settlers must be in security... They must learn to live in the Woods as the Indians do, to keep 'em in a continual apprehencion of being attack'd to acquire a perfect knowledge of the Lakes and Rivers and Hunting Grounds of the Savages, instead of shutting themselves up in Forts and Block Houses... A Tenable Fort should be built at Halifax, and the Island within the Harbour, fortified... Old infirm officers are by no means fit for the protection of this Colony and for the never ceasing war that should be made upon the Indians, till they are totally exterminated... The American Rangers are for the most part Lazy cowardly People, the best men they get upon the Continent for that service are Irish Vagabonds and Convicts... If Canada is reduced and it is proposed to confine the French within their proper limits... it should be stipulated that no French ships are to trafick upon any part of the Coast of Acadia... that no settlement should be made upon any part of that Coast... that the French be not permitted to navigate the Lake Ontario, that the Fort of Frontenac nor any other French Fort be rebuilt upon that Lake, that they be totally excluded from all rights of drying Fish in any of the Bays or Harbours of Newfoundland, and lastly that they be not permitted upon any account whatever to establish themselves upon the Ohio... The Posts of Niagara, Fort de Quesne, Oswego, and Crown Point must be fortified and garrison'd, etc.

*** A MOST IMPORTANT AND INTERESTING PAPER.

120 GENERAL MONCKTON'S ORDERLY BOOK, AUGUST 4TH TO SEPTEMBER 20TH, 1759, 72 *pages, oblong 8vo, in the original pocket book form of binding, thin boards covered with marble paper*

*** This highly interesting and most important volume commences with a table giving a return of the strength of the forces in men and boats commanded by Major-Gen. Wolfe which sailed under convoy of Admiral Saunders' fleet, from Louisbourg on June 6th, 1759, for the conquest of Quebec. It continues with a day to day record, from Augst. 4th to Septr. 13th, of the orders issued by Generals Wolfe and Monckton from the camps at Montmorenci and Point Levi, and presumably those issued by General Townshend, who took command after the death of Wolfe and wounding of Monckton, from the Camp before Quebec, between Septr. 13th and 20th. The following extracts from the entries under date, Sept. 12th–14th, containing the orders issued immediately before and after the great victory, which decided the fate of Canada, form a good example of the contents of the whole volume:

Sutherland near St. Nicholas, 12 Sepr. 1759. The Enemy's Force is now divided—Great Scarcity of Provisions in their Camp and universal discontent among the Canadians. The 2d Officer in Command is gone to Montreal, or St. Johns wch gives reason to think that General Amherst is advancing into the Colony, a vigorous blow struck by the Army at this Juncture may determine the Fate of Canada, our troops below are in Readiness to join us, all the Light Artillery and Tools are embarked at the Point of Levi and the Troops will land where the French seem least to expect it. The first Body

LOT 120—*continued.*

that gets on Shore is to march directly to the Enemy and drive them from any Little Post they may occupy, the Officers must be careful that the succeeding Bodies do not by any mistake fire upon those that go on before them. The Battalions must form upon the upper Ground wth Expedition and to be ready to charge whatever presents itself, etc.

Camp before Quebec, 13 Sepr. Parole. — Counter Sign VICTORY. The Troops to remain under Arms this Night. Sept. 14th, Parole Wolfe. Countersign England. The General Officers remaining fit to act take the Earliest Opportunity to Express the praise wch is due to the Conduct and Bravery of the Troops and the Victory which attended it sufficiently proves the Superiority which this Army has over such Troops as they engaged yesterday. They wish that the Person who lately commanded them had survived so Glorious a day and had this day been able to give the Troops their just Encomiums. The Fatigue which the troops will be obliged to undergo to reap the advantage of this Victory will be Supported with a true Spirit, as this seems to be the period which will determine in all probability our American labours, etc.

121 ORDERLY BOOK, CAMP BEFORE QUEBEC, SEPT. 13TH TO OCTOBER 23RD, 1759, 72 *pages*, 8*vo*, *in the original limp leather cover*

*** Although the period of the orders contained in this volume overlaps that of the preceding one for the first eight days it forms a valuable companion to it carrying as it does the record over the events of the surrender and taking over of the City of Quebec, the measures taken for garrisoning it and protecting its inhabitants, the reorganization of the Army, and the appointment of Brig.-General Murray as Governor. The following is an extract of the entry on September 18th, the day the City capitulated:

Camp before Quebec, Sepr. 18th. Parole Glochester. Countersign Marlborough. The Capital of Canada having this day Surrendered to His Britanick Majestys Arms, upon terms Honourable to a Victorious Army, all Acts of violence, pillage, and cruelty are strictly forbid. The Garrison to have the Honours of War. The Inhabitants to lay down their Arms and are by the Capitulation intitled thereby to His Majestys protection. The Soldiers ought therefor to consider that Quebec belongs to His Britanick Majesty and not to the French King that it may be a Garrison to the Troops and must be preserved with that view, that its early submission even before a Gun was fired against it, has saved the Troops from much fatigue and perhaps illness. That the submission of the whole Colony on this occasion may depend upon the behaviour of the Soldiers, that our supplys this winter will be effect'd by it, it is consequently the highest Offence against the King's Service to infringe an order which by the Articles of War. After this warning no person can expect Mercy upon conviction before a Court Martial. THE FORM OF TAKING POSSESSION OF THE TOWN. The Gates to be taken possession of by Lieut.-Colonel Murray, and three Companys of Grenadiers, after which the hour to be appointed when the Army shall march in; 50 of the Artillery, Officers in proportion, one field piece with a lighted match, following them, will march to the Grand Parade followed by the Commanding Officer and his party sent to take possession, to whom all keys of Forts will be delivered, etc.

122 Quebec. Return of the Strength of the Army on the 13th of September at the Battle of Quebec [1759], 1 *sheet*, *folio*—Return of the Killed, Wounded and Missing on the 13th September at the Battle of Quebec [1759], 1 *sheet*, *large folio* (2)

123 Hancock (Thomas, *Merchant of Boston, N.E.*) Two L. s. *Boston, August* 14 *and* 24*th*, 1759, to General Wolfe, advising him of the sending of certain Stores and congratulating him on the successes at Ticonderoga, Niagara, and Crown Point. Also expressing the hope of hearing soon of the capture of Quebec, 2 *pages, folio, and enclosure* (3)

By the accot. we have of your Excellency's landing your troops safe and approaches to Quebec we Expect that you are in possession of that Stronghold, which God grant we may hear soon. I have my candles all ready to Light up for the joyful occasion.

124 Return of the Killed, Wounded and Missing during the Campaign of 1759, 1 *sheet, large folio, torn in the folds*—Return of the Killed, Wounded and Missing at the Attack of the Enemy's works, on the 31st of *July* [1759], 1 *sheet, large folio, signed by* Isaac Barré, *Dep. Adjt.-Gen.*—State of the Troops, *August* 24*th* [1759], 1 *sheet, folio, and duplicate, both signed by* Isaac Barré (4)

125 Copy of the Proposals for the Expedition to Quebec [1759], 2 *pages, folio*—Copy of the Orders issued by General Wolfe for the embarcation of the troops for the final attack on Quebec, "*Sutherland,*" *Septr.* 11*th* [1759], 4 *pages, 4to*—List of Commissions Granted Sept. 25th, 1759, 1¼ *pages, folio, signed by* Miles Prenties, *Provost Martial* (3)

126 Whitmore (*Brig.-Gen.* Edward) A. L. s. *Louisbourg, 2nd Sepr.* 1759, to His Excellency Major-Gen. Wolfe, in answer to a request for materials, and informing him of their despatch; also telling the news of the capture of Crown Point by General Amherst, 1 *page, folio*

127 Abstract of the Principal Articles for service of the Artillery for the Expedition up the River St. Lawrence under the command of Major-Gen. Wolfe [1759], 2 *pages, folio, signed by* William Saltonstall, *Commissary Royal Artillery* (*with photograph of first page*) — Gorham (*Captain* Joseph, *of the First Independent Co. of Rangers*) A. L. s. *Beaver Transport*, 19*th Aug.* 1759, to Major-Gen. Wolfe, with report of his proceedings at Mall Bay and Isle aux Condre and enclosing a signed Return of the different detachments sent under his command to St. Paul's Bay, 2 *pages, 4to, and enclosure*—Liddel (Henry, *of Boston*) A. L. s. *Boston, Augt.* 18, 1759, to Major-Gen. Wolfe, in reference to a consignment of Oxen for the use of the Army, 1 *page, 4to*—Return of the Marines at the Camp at Point Levi, *August* 27*th*, 1759, 1 *page 4to, signed by* Lieut.-Col. Hector Boiwond (6)

128 Lawrence (*Brig.-Gen.* Charles, *Governor of Nova Scotia*) L. s. *Halifax*, 30*th June*, 1759, to Major-Gen. Wolfe, informing him that he had sent away 150 French Inhabitants of Cape Sable,

LOT 128—*continued.*

leaving there only one family, whereby the Province had been nearly drained of Robbers and Murderers, and requesting a reinforcement to enable him to scour the country, $2\frac{1}{2}$ *pages, folio*—Extract of a letter from Major-Gen. Amherst to Brig.-Gen. Lawrence, *New York, 30th Mch.* 1759, asking him to send a detachment of Artillery to join the army at N. York, 1 *page, folio*—Copies of four letters from Major-Gen. Amherst to Governor Lawrence, *New York, March* 16–23*rd*, 1759, informing him that the troops intended for the Expedition against Quebec were to rendezvous at Cape Breton, and other matters respecting the preparations for the enterprise, $7\frac{3}{4}$ *pages, folio* (6)

129 Expedition against Quebec. Return of the amount of the Navy and American Provisions received from the several Transports for the use of His Majesty's Forces in this Garrison, issuing of which commenced 6*th Sept.* 1759, *Quebec, Oct.* 29, 1759, 1 *sheet, folio, signed by* Daniel Wier, *Commissr. of Stores and Provisions*—Return of Waggoners Employed on the Expedition under General Wolfe, *Quebeck, Octr.* 24, 1759, 1 *sheet, folio, addressed to Brig.-Gen. Monckton and signed by Mattw. Leslie, Asst. Quartr.-Mastr. General, attached to which is an autograph letter signed by Leslie, relating to the transport for the expedition*, 1 *page, folio*—Return of the Provisions shipt on board the Transports for the use of the Troops under General Wolfe, sufficient to serve 10,000 men, *Louisbourg, May* 28, 1759, 1 *page, folio, signed by* James Goldfrap, *Agent for the Contractors*—Return of Provisions on board the European Transports with a calculation how long it will last 1000 men, *Augt.* 1759, *large folio sheet*; Stores, etc. delivered from the Ships, 1 *page, folio* (5)

130 Expedition against Quebec. A Proportion of Brass Ordinance, Howitzers, Mortars, Arms, Ammunition and Stores distributed on board the Storeships to be delivered to the order of Brigadier Gen. Wolfe, Pursuant to an order of the Board of Ordnance, dated 19*th Dec.* 1758, 15 *pages, folio, signed by Stillingfleet Durnford, Office of Works, Jany.* 31, 1759.—Proportion of Ordnance, Small Arms, and Stores to be sent to North America [1759], $9\frac{1}{4}$ *pages, folio.*—List of Engineers and Officers to act as Engineers on the Expedition against Quebeck [1759], $\frac{1}{2}$ *page, folio.*—Expenditure and Remain of Ammunition, *Camp at Point Levy*, 18 *August*, 1759, $1\frac{1}{2}$ *pages, folio, addressed to* General Wolfe, *and signed by* William Saltonstall and George Williamson.—Return of the Detachment of the Royal Regiment of Artillery, *Camp Pt. Levi, August* 27, 1759, 1 *sheet, folio, signed by* Alex. Jm. Scott, *Adjt. Rl. Artillery.*—Copy of General Amherst's directions for "an Hospital for the River St. Lawrence," 3 *pages, folio*; and two others (8)

131 Expedition against Quebec. Account of the Guns, Mortars, Ammunition, etc., found in the City of Quebeck upon its surrender, the 18th September, 1759, 1 *page, folio, signed by* Will. Saltonstall, *Commissary of Artillery.*—Return of French Iron Ordinance between the River St. Charles and Montmorenci, *Quebec, 10th October*, 1759, 1 *page, 4to, signed by* John Godwin, *Major Rl. Artillery.*—List of Rangers' Commissions, *September* 25-26*th* [1759], 1 *sheet, folio.*—Form of Commission used by General Monckton in filling up vacancies after his succeeding General Wolfe in the command of the army of Quebec [1759], 1 *sheet, folio.*—Copy of General Monckton's order to Major Mackellar, Sub-director of Engineers, to remain at Quebec and carry on such works necessary for its defence, with the names of the Officers to act under him, 1 *page, folio* (5)

132 Expedition against Quebec. Account of Artillery, Ammunition, Stores and Utensils, distinguishing what is found in the Garrison of Quebeck from the Proportion ordered to be left as an augmentation from the Fleet, etc., By Order of Gen. Monckton, *Quebeck, September*, 1759, 19 *pages, folio, signed by* George Williamson.—Copy of a Contract made between the Lords Commissioners of the Treasury, and Messrs. Baker, Kilby & Baker of London, for victualling the forces in North America, 1756, For his Excellency General Wolfe, 6 *pages, folio.*—Contemporary copy of a Return of the Killed, Wounded, and Missing in the Action of April 28, 1760, between Brig. Gen. Murray and the Chevalier de Levis, outside Quebec, 1 *large sheet, folio.*—An Imperfect Description of the French Settlements on the River St. Lawrence as high as Montreal, $2\frac{1}{2}$ *pages, folio* (4)

133 Capitulation of Quebec. A Copy of ye Capitulation of Quebeck as it was settled S^{ber} ye 18th, 1759, made for General Monckton, 3 *pages, folio*

134 Quebec. Report of the State of the Fortifications, *Quebec, 20th October*, 1759, 8 *pages, folio.*—Scott (*Major* G. W.) Report of a Tour to the South Shore of the River St. Lawrence, *Sept. 19th*, 1759, $2\frac{1}{2}$ *pages, folio.*—Report of the Hulks and Bridges on Charles River, 1 *page, 4to, signed by* Richd. Gridley (3)

135 Quebec. The Order in which the three divisions (Red, White and Blue) of Transports sailed up the River St. Lawrence, 3 *large folio sheets*

136 Saunders (*Admiral Sir* Charles, *Commander of the Fleet before Quebec*) A. L. s. and L. s. "Stirling Castle," *July* 25 *and* 30, *Aug.* 4, *Sept.* 28, *Oct.* 9, 1759, to Brig.-Gen. Monckton, principally in relation to the movement of troops by the boats of the Fleet, *4to and folio.*—Account of Money received from Admiral Saunders with Brig. Murray's receipt for same, *4to and folio* (7)

137 Townshend (*Brigadier General* George) A. L. s. *Camp before Quebec, Sept.* 14, 18, 19 (2), *and 23rd*, 1759, to Brig. General Monckton, subsequent to the Battle on the Plains of Abraham, referring to the Capitulation, the filling up of Commissions, apologising for signing the Articles of Capitulation, and asking leave to return to England, *4to and 8vo* (5)

*** Brig. General Townshend succeeded to the command of the army after the death of Wolfe and wounding of Monckton. Evidently friction arose upon his taking upon himself to sign the terms of capitulation, for in one of the letters, dated Sept. 19th, he writes as follows :—

> Come, I beseech you, into Town, and take ye Command upon you if possible. The publick service upon my Honour requires much. Tell me where my charge is, that I may report to you regularly. Let me encamp at ye extremity of ye line. Brigade me, if possible, once more, and give me some station or other. This I beg of you for my own Peace, for my own sake, and ye publick service. I apprehend it is in town we are to meet, and shall be there accordingly. I wish ye Admiral had hinted his opinion before I had signed ye Capitulation, had I apprehended ye least that it did not belong to me, I had been perish'd before I had done it. I assure ye last thing I desire to command is a British Army. Send us ye Provost, or we shall be ungovernable.

138 Townshend (*Brig. General* George) Signed Paper submitted to General Monckton, *Quebeck, Sept.* 25 [1759], suggesting a detachment of 600-800 men to be cantoned on the South shore of the River St. Lawrence to aid General Amherst's operations, and for covering the transport of wood and provisions for the garrison of Quebec, $1\frac{1}{4}$ *pages, folio, entirely in the handwriting of Gen. Townshend.*—Intelligence from General Townshend respecting the positions occupied by three Divisions of the French Army, *unsigned and undated*, 1 *page, sm. 4to* (2)

139 Levis (Chevalier de) Plan de les operations de la Campagne de 1759, trouves dans les papiers de Mr. De Senezergues, *Quebec, le* 10 *Juin*, 1759, 5 *pages, folio (copy).*—General Monckton's Declaration (in French) to the Canadians, *Quebec, Sept.* 22, 1759, *with seal and signature*, 1 *page, large folio.*—Nine petitioning letters to General Monckton from various inhabitants of the City of Quebec, *September and October*, 1759, *4to* (11)

140 An important collection of letters witten during the latter part of 1759, from the Marquis de Vaudreuil, Mons. Bigot, Chevalier de Levis, Mons. de Bougainville, Chevalier de Boucherville, and others, to General Monckton, respecting the charge made against the English of a breach of the Agreement for the exchange of prisoners ; together with Extracts of Correspondence between General Amherst and the Marquis de Vaudreuil and Chevalier de Levis in June 1760, on the same subject ; also General Monckton's signed answer to the charge, dated *New York, March 1st*, 1761 (27)

141 Vaudreuil (Pierre Rigaud Marquis de, *Governor of Canada*) L. s. [*?Quebec or Montreal*], *De notre Quartier Général, Juillet 25th, Août 2nd and 5th*, 1759, to General Wolfe, in relation to the conduct of the Savages, the exchange of prisoners, and informing him that he had rescued Captain Ochterlony, of the Royal Americans, from the hands of the Indians, 14 *pages, folio* (3)

142 Vaudreuil (Pierre Rigaud, Marquis de, Governor of Canada) Orders given to the Chevalier De Lery, Captain of a Company of Marines, and Commandant of the Southern Coast of the River St. Lawrence, to depart immediately from Quebec for the Isle du Portage for the purpose of taking defensive measures against an attack on the City by the English coming by sea, *Montreal, May 4th*, 1759, $3\frac{1}{2}$ *pages, folio, signed by the* Marquis de Vaudreuil. A highly important document.

143 An important collection of 33 Letters, addressed from Quebec and the Army Encampment at Beaufort, by the Marquis de Vaudreuil, Governor of Canada, between May 4th and August 28th, 1759, to Mons De Lery, Chevalier of the Order of St. Louis, Captain of Infantry, and Commandant of the Southern Coast of the River of St. Lawrence, principally in relation to military matters and the attack by the English upon the City of Quebec, 4*to* (33)

*** These most interesting and important letters fell into the hands of General Monckton when, by order of General Wolfe, he drove the French from the Pointe de Levie and established his own camp there. The preceding and two following lots probably also came into his possession at the same time.

144 Lery (Mons. de, Chevalier of the Order of St. Louis, Captain of Infantry, and Commandant of the Southern Coast of the River St. Lawrence) Journal kept from May 15th to July 6th, 1759, recording the measures taken by him against an attack by the English, the events which occurred during the above period, and the movements of the English as reported to him by the officers commanding posts lower down the river, 26 *pages, oblong* 8*vo*

145 Bigot (Mons. *le Intendent*) Four L. s., *Quebec, May 26, June 8, 16 and 20*, 1759, to Mons. De Lery, 4 *pages*, 4*to*.—Ramezay (Mons. de, *Commandant at Quebec*) Two L. s., *Quebec, May 24 and 29*, 1759, to Mons. De Lery, 2 *pages*, 4*to* (6)

146 Proposals for a parley made to Admiral Saunders and General Wolfe, by the Chevalier Le Mercier, Commandant of the Artillery in Canada, acting under the orders of the Marquis de Vaudreuil, *July 24*, 1759, 2 *pages, folio*; and another (2)

147 Rélation du Siège de Quebec, Posé par les Angloises en l'année 1759, *written contemporaneously in a neat hand by an anonymous French writer*, $10\frac{1}{4}$ *pages*, 4*to*

*** This Relation covers the period from May 22nd, when the English expedition arrived in the River St. Lawrence, until the 4th of September, at which date it comes to an abrupt termination. The writer was probably an eye-witness of the events he records.

148 Journal of the Siege of Quebec, 1759. Closely written by an unknown contemporary French writer on 56 pages of folio paper, divided into two parts; together with a modern translation into English, and Notes on the same (3)

*** This important Journal was, in all probability, written by a French officer or official. It commences on May 1st, 1759, when the reports of the preparations being made by the English for the invasion and conquest of Canada first reached the ears of the Marquis de Vaudreuil at Montreal. It continues through the period of preparation to resist the invaders and the duration of the siege, finishing on the tenth of September, three days before the final victory. According to a pencil memorandum inside the cover of the book of "Notes," which accompanies the Translation, the latter was made in 1834, for the purpose of presenting a copy to King William the Fourth.

149 Accounts relating to the proceedings of Brigadier-General Monckton as Commander-in-Chief in the Southern Provinces in North America, 1760-61, *a bundle*

*** These papers include the Accounts of pay for the Additional Staff of the Army; the Artificers employed on the works at Pittsburgh, Venango, and Presque Isle; returns of provisions sent to Presque Isle; Forage Money for the Staff; public expenses at Forts Pitt and Bedford, Major Horatio Gates' account for the Quarter-Master General's department, accounts for horses, forage, etc.

150 Personal Accounts of General Monckton at different periods of his service between 1742 and 1779. — General Monckton's Army Clothing Accounts, 1760-66, etc., *a bundle*

151 Nova Scotia. A Journal giving an account of the Province prior to the arrival of Governor Cornwallis in 1749, and the events following to August 9th, 1750, 16 *pages*, 4*to*, *unsigned and undated* [? 1750].—Lieut. Thornton's treatise on the proceedings to be taken by a party of military, such as he commanded, upon being sent out from Fort Lawrence after the recommencement of hostilities by the St. John's Indians [*c.* 1760], 7 *pages*, 4*to*.—A. L. from the Bishop of Quebec to Mons. Chauvieule, missionary in Nova Scotia, 6*th Mars*, 1755, $1\frac{1}{2}$ *pages*, 4*to*.—Deed of Conveyance to Col. Monckton of a piece of land and some buildings in the

Lot 151—*continued.*
South Suburb of Halifax, executed by Mrs. Dorcas Trigg, *June 14th*, 1756, $1\frac{1}{4}$ *pages, folio, with signatures, including that of Gov. Charles Lawrence* (4)

152 Vaudreuil (Le Marquis de, *Governor of Canada*) L. s., *Quebec, Juillet 5e*, 1755, to some person not designated, $1\frac{1}{4}$ *pages*, 4*to.*— St. Laurent (Le Chevalier de) A. L. s., 21 *Juin*, 1755, 1 *page*, 4*to.*— An Account of Louisiana [*c.* 1750], $1\frac{1}{2}$ *pages, folio, in French* (3)

153 Robeaud (Mons. l'Abbé, *Jesuit Missionary in Canada*) Mémoire sur les Messieurs de St. Sulpice du Canada, $14\frac{1}{4}$ *pages*, 4*to.* — Mémoire sur les Messieurs des Missions estrangères du Canada, 11 *pages*, 4*to.*—Draft of a letter to the King of England expressing loyalty, and suplicating his consideration towards the two above-mentioned orders, *all three pieces c.* 1765

*** Robeaud was a Jesuit Missionary who, after the conquest of Canada, renounced his orders, abjured his faith, and went over to the English.

154 Monckton (General Robert) Five A. L. s., *New York, Nov.* 29, 1762, *January* 29, *April* 11 *and* 23, *May* 12, 1763, to his brother Major, afterwards Lt.-Col. John Monckton, expressing his desire for his advancement in rank, and other matters of a family nature, 4*to.* —Draft of a letter from Gen. Monckton to Sir Jeffery Amherst, *Grosvenor Square, Aug.* 12, 1763, informing him of his arrival in England and discussing American affairs, 3 *pages, folio.*—Pownall (*Governor* Thomas) L. s., *Boston, Augst.* 28, 1759, to Major-Genl. Wolfe, enclosing a petition from Mrs. Jemima How, dated *Hatfield, August* 14, 1759, praying him to endeavour to procure the release of her daughters captured by the Indians and taken to Canada, $\frac{1}{2}$ *page,* 4*to, and petition*, 1 *page*, 4*to* ; and six others (13)

155 American Newspapers, etc. New York Gazette, *Jan.* 21, 1760 ; Boston News Letter, *April* 8, 1762 (including an announcement relating to the seizure of tea in Boston harbour) ; Pennsylvania Gazette, *May* 6, 1762 ; London Gazette Extraordinary, *Nov.* 4 *and Dec.* 30, 1776, *January* 22, 1777 ; The Siege of Martinico : a poem [*London*, 1762], *broadside, folio* ; and four others (*two imperfect*) (12)

156 Smirke (Robert) Review of a Battalion of Infantry, 1799, *plates, boards* (*broken*).—Army List for 1772, *unbound and uncut.*— Napier (Robert, *Adj.-Gen.*) Manual Exercise for a Battalion of Infantry [*MS., c.* 1770], *blue paper wrappers.*—General Returns of Names, Service, etc., of ye officers of Col. Peregrine Lascelles' Regiment of Foot, for the years 1753, 1754 and 1757, *MSS., four large folio sheets* (4)

157 Monckton (*Lieut.-General* Robert) Letters and Papers relating to Lieut.-Gen. Robert Monckton, mostly copied from the originals in the British Museum and Public Record Office for Mr. Horace W. Monckton, *Sept.* 22, 1887, *MSS.*, 302 *pages*, 4*to*, *half buckram*. —Journal of the Siege of Quebec, 1759, *London*, 1759, *reprinted* Stamford, Lincs., 1912 (2 *copies*) (3)

158 Letters and Papers addressed to General Monckton from relatives and friends relating to personal and family matters, military affairs, etc., *a bundle, enclosed in a handsomely tooled eighteenth century red morocco cover, large* 4*to*

159 American Revolution. Sketch of the Action between the British Forces and the American Provincials on the heights of Charlestown, 1775.—De Costa: Plan of the Town and Harbour of Boston, 1775.—Seat of War in New England, with the attack on Bunkers Hill, 1775.—Plan of Boston and its Environs, showing the situation of His Majesty's Army and of the Rebels, 1775 (2 *copies*) (5)

160 American Revolution. Attack and Defeat of the American Fleet upon Lake Champlain, 1776.—Plan of the operations of General Washington against the King's Troops in New Jersey, 1777.—Topographical Map of the North Part of New York Island, 1777. —Seat of Action between the British and American forces on Long Island, 1776.—Plan of the operations of the King's Army in New York and East New Jersey, 1777 (5)

161 American Revolution. Plan of the Attack of Fort Sullivan, the Key of Charlestown, in South Carolina, 1776, *with printed description of the attack printed in four columns below the plan.*—Gascoigne (*Capt.* John) Plan of Port Royal in South Carolina, 1776.—Theatre of the War in North America, 1776, with "A Compendious Account of the British Colonies in North America," *printed in three columns below the plan.*—Plan of the City and Environs of Philadelphia, 1777; and four others (*two not American*) (8)

162 Canada. Carte des Nouvelles de Couvertes dans L'ouest du Canada [*c.* 1740], *MS.*—Carte du détroit de Belisle Levée par G. Pelegrin en 1735, *MS.* (2)

EXPEDITION TO THE WEST INDIES.

163 Account of Martinique, 54½ *pages*, 4*to* [1762].—Reflections on the true Interest of Great Britain with respect to the Caribbee Islands; as well the Old Settlements as the Neutral Islands, and the conquests. In which the Importance of Martinico is particularly consider'd. By a Planter at Barbados, 1762, 20 *pages*, *folio* (2)

164 Papers relating to the preparations for the Expedition, including General Amherst's instructions to Lord Rollo on appointing him to the command of troops sent to Dominica, dated *New York, April* 25, 1761.—Proportion of Guns, Mortars, Ammunition, etc. for service of the Expedition in 1761, signed by Will. Saltonstall, *Commissary Royal Artillery.*—Embarcation Returns.—Account of Provisions shipped from New York, *April*, 1761.—Tools for the Expedition.—Copies of Letters and Orders from General Amherst to Lord Rollo, Major Moneypenny, Captain Campbell, Colonel Grant, Govr. Dalrymple, Sir James Douglas, Lord Colvill, and others.—List of the Royal Artillery for the Expedition, 1761. —List of the Transports.—Return of the Troops for the Expedition ; Engineers, etc. *a bundle*

165 Account of the state of the Island of Grenada, 24*th March*, 1762.—List of Officers of the Grenades.—Accounts rendered by the Islands of Nevis, Antigua, Monserrat, and St. Christophers for the hire of Negroes to serve on the Expedition against Martinique, 1762.—General Account of Bounty Money, pay to Troops, hire of Negroes, and other expenses incurred by the Islands of Barbadoes, Antigua, and St. Christopher for the Expedition, 1762 *a bundle*

166 Letters and Papers relating to the defence of Mons. Nadau, Governor of Guadaloupe, with a copy of the Official Declaration in his favour made by General Monckton, Commander-in-Chief of His Majesty's forces in the West Indies ; also Letters and Memorials from Mons. le Vassor de Longpré, Commander at Dominique, and M. Jacques Fourniol, merchant of St. Pierre, Martinique, about the confiscation of their Slaves, 1762-63 *a bundle*

167 Copies of Letters from General Monckton to the Earl of Egremont, Charles Townshend, *Secretary for War*, the Lords of the Treasury, and the Paymaster-General, all dated from Antigua and Martinique during April and May, 1762, and referring to the Expedition under the command of the Earl of Albemarle *folio.* (11)

168 Monckton (*General* Robert) A. L. s. *St. Peters, Martinique, Feby.* 28, *March* 18, and *Antigua, May* 26, 1762, to his brother Major Jack Monckton, principally in relation to his promotion, and informing him of his departure for New York (3)

169 Albemarle (George Keppel, *third Earl of*) A. L. s., *Barbadoes, April* 21, 1762, to General Monckton, congratulating him on the capture of Martinique, and in anticipation of the failure of a supply of Slaves from Jamaica, requesting that a number of blacks be sent from Martinique, 2 *pages, folio.*—A List of Promotions in the Army given out in Publick Orders, the Staff and Civil Officers, appointed by General Monckton, 1762, 6 *pages, folio* (2)

170 General Monckton's signed Manifesto to the Inhabitants of Martinique, *Fort Royal, January* 25, 1762 (*in French*).—Letters from the Inhabitants, *Martinique, January 29th and 31st*, 1762, *with many signatures, and copies of the replies of Gen. Monckton and Admiral Rodney.*—Letter from the Inhabitants, *Martinique, Feby.* 2, 1762, *with many signatures, and a draft of Monckton's reply in his own handwriting*; all in relation to the capitulation of the Island (7)

171 Intercepted Letters from the French Inhabitants of Martinique to General Monckton; and others, *4to and folio*, 1761-68 (23)

172 Articles de la Capitulation de la Citadelle du Fort Royal de l'Isle Martinique, du 4^e^ Fevrier, 1762, 4 *pages, folio*, signed by Admiral Rodney, General Monckton, and Mons. de Liguery, the French Commandant, *with counterpart signed by Rodney and Monckton.* —Capitulation que demandant les Habitants de Martinique, 10 *pages, folio*, signed by Admiral Rodney, General Monckton and five representatives of the Inhabitants of the Island; and a copy of same (4)

173 Articles of the Capitulation of the Island of Martinique entered into between Mons. Le Vassor De La Touche, Commandant General of the Island, and Admiral Rodney and General Monckton commanding the English Forces, 10 *pages, large folio*, signed by Admiral Rodney, General Monckton, and Mons. De La Touche, à la Martinique, le 13 Fevrier, 1762, *with the answers in English in the left hand margins*, A HIGHLY IMPORTANT DOCUMENT

174 Explanations of certain points in the Articles of Capitulation demanded by Mons. De La Touche, 4 *pages, folio.*—Translation into French of the Answers to the Articles demanded, 4½ *pages, folio.*—Très humbles et très Respectueuses Remonstrances faites au Roy par son Conseil Superieur de la Martinique [1762], 2 *pages, folio.*—Copy of the "Memoire du Conseil Superieur de la Martinique sur les objets Enoncés dans ses très humbles et très Respectueus Remonstrance a sa Majeste," *May* 22, 1762, 12 *pages, folio, with Remarks in English in the left hand margins* (4)

175 Vassor De La Touche (Mons. Louis Charles Le, *Commandant General of the Island of Martinique*) L. s. *Martinique, February and March*, 1762, to General Monckton and Admiral Rodney, in reference to the capitulation, *4to and folio.*—Mons. De La Touche's orders to Mons. De Thomaseene, *Fort Royal, Jan.* 2, 1762, with reference to the defence of St. Pierre, *one sheet, folio, with printed heading*; and two others (7)

176 Terms granted to the French Troops on Pidgeon Island, *Feb'y.* 7, 1762, 1 *page*, 4*to*, signed by General Monckton and Mons. Boissieu, *Commandant of the Island.*—General Monckton's signed Manifesto to the Inhabitants of St. Pierre and other islands, *Feb.* 1762, 2 *pages, folio.*—Signed Letter from the Commandant of Pidgeon Island to General Monckton [*Feby.* 1762], in reference to the Surrender; and two others (5)

177 Mémoire présenté par le Conseil Supérieur de la Martinique, à son Excellence Monsieur Robert Monckton, major general, & Commandant en chef, gouverneur & Capitaine général de la nouvelle York, &c. Contenant les Articles qu'il estime nécessaires pour le gouvernement civil, la police intérieure de l'Isle & le maintien du bon ordre, *March 3rd*, 1762, 6 *pages, folio, with the signatures of* 14 *members of the Council.*—Memorial of the Supreme Council of Martinique to General Monckton regarding the Articles of Capitulation which require explanation, *March* 15, 1762, 5½ *pages, folio* [*in French*], *with the signatures of* 17 *members of the Council* (2)

178 Mémoire concernant les droits du Domaine du Roi, et le nombre depréposés dans les différens bureaux pour leur perçeption, *St. Pierre de la Martinique*, 24 *Fevrier*, 1762, 7 *pages, folio.*—Liste de Messieurs les Officiers qui composent le Conseil Supérieur de la Martinique, *March* 2, 1762, *one page, folio, certified a true copy*; and one other (3)

179 Regulations respecting the conduct of the Transports and disembarcation of the Troops, 16 *pages, folio, with numerous MS. additions.*—Rules to be observed by that part of His Majesty's Fleet under the Command of Rear-Admiral Rodney in landing and re-embarking the Troops, 6 *leaves, folio, with numerous MS. additions* [*? both pieces printed either at Jamaica or Barbadoes in* 1762] (2)

180 Monckton's (*Honourable* Robert) Orderly Books covering his service, first as an Ensign and later as Captain, during the campaigns in Flanders and the Netherlands, from May 26 to November 2, 1742, and from April 16 to December 20, 1745, 5 vol. (*numbered* 1-5), *original vellum*; and another (6)

END OF SALE.

London: J. Davy & Sons, 8 & 9, Frith Street, W. 1.

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING PAPERS:—

Mondays ...	...	Daily Telegraph; Morning Post.
Tuesdays ...	...	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK APPEAR IN THE FOLLOWING PAPERS:—

Wednesdays	...	Pall Mall Gazette.
Saturdays	...	Country Life, and Spectator.
Sundays ..	...	Observer, and Sunday Times.

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE SELLING SEASON IN:—

Burlington Magazine. Connoisseur.

NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING PAPERS:—

A. ENGLISH.

Thursdays	...	Times Literary Supplement.
Saturdays	...	Athenæum.
,,	...	Bookman's Journal.
,,	...	Clique.
,,	...	Publishers' Circular.
,,	...	Field.
,,		Illustrated London News.
Mondays ...	...	Sporting Life.
,, ...	...	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
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CATALOGUE

OF

IMPORTANT

OLD MASTER DRAWINGS

(FRAMED AND IN THE PORTFOLIO),

Principally of the French, German, Dutch and English Schools.

Days of Sale.

First Day	Tuesday,	15th February	Lots 1 to 119
Second Day	Wednesday,	16th February	Lots 125 to 249

1921.

ILLUSTRATED COPY.—PRICE HALF-A-CROWN.

ART AND ARTISTS.

(Continued from page 211.)

Drawings by the Old Masters.

LAST WEEK Messrs Sotheby sold a drawing by Peter Bruegel, whose "Adoration of the Kings" is now safe in the National Gallery. (Let me incidentally remark that Messrs Sotheby's and Messrs Christie's are two of the finest training-grounds for would-be connoisseurs that our City affords.) The catalogue described the drawing as that of a village scene, with "numerous grotesque figures of peasants, representing an allegory of human life," and it was signed and dated 1559. Why it was described as an allegory of human life is not clear. A drawing of the passing crowd on the pavement of Bond-street outside Messrs Sotheby's rooms would be as truthful an allegory. One can discover an allegory in every nook and corner without travelling to the banks of the Nile. This delightful drawing, which was sold for £124 (Bruegel is rapidly increasing in value), represented a village merry-making. People were enjoying themselves unreservedly and without shame, untrammelled by visions of Mr Pussyfoot or the exhortations of social critics. It was essentially a jolly drawing, and the owner is to be envied. The sale included varied examples of many old masters. There were a few Rembrandts. That great Dutchman was a most prolific draughtsman, and nothing he did was ever dull, because, despite his domestic and financial cares, he never got dull himself. The small talk of Rembrandt, his studio gossip with friends and models, must have been curiously fascinating.

Japanese and Chinese Works of A

Prints

Works of Art (including Armour, C

Glass, Jewellery, Lace, Silve

in 1919 after a bid of 50,000 guineas, reputedly made on behalf of Lord Leverhulme, the Louvre authorities competed up to some 35,000 guineas. Assuming that "The Tragic Muse" was the other week offered to the Louvre at £40,000, it would leave the net cost of "The Blue Boy" at £160,000—a prodigious figure. A prominent Bond Street firm were the competitors against Sir Joseph Duveen in the private treaty sale conducted by Mr Lancelot Hannen, of Christie's. The fact that Mr Henry E. Huntington has just returned to America from Europe increases the surmise that "The Blue Boy" may go into his collection. It is worthy of note in this connection that Mr Huntington bought from Messrs Duveen Romney's "Beckford Children," which fetched 52,000 guineas—the maximum for a picture under the hammer—at the Hamilton Palace sale in November, 1919. On the other hand, the famous Gainsborough is not unlikely to be bought by Mr Joseph Widener.

I understand that Sir William Orpen has left London for Paris, where he will remain more or less hard at work till about Christmas. It is rumoured that some time ago a firm of enterprising agents showed Sir William a long list of prominent persons in the United States anxious to sit to him. Whether the prospect was too formidable or for some reason unattractive, Sir William declined to be lionised on the other side of the Atlantic.

Silve

THE "BLUE BOY" FOR MR. HUNTINGTON?

Glasgow Herald. 5 Nov. 1921.

FROM OUR ART CORRESPONDENT

Chief among the small collection of drawings by old masters sent for sale to Sotheby's last February by Sir Kenneth Mackenzie of Gairloch, was one in pen and bistre by Peter Bruegel the elder, signed, and dated 1559. To the importance of this drawing, identified from an old engraving in reverse by an anonymous engraver as "The Kermesse at Hoboken," I directed attention in "The Glasgow Herald" prior to the auction. Though somewhat cut, particularly at the top, while the right upper corner has been made up, the drawing fascinated connoisseurs, and considerable surprise was expressed when it fell to Messrs Colnaghi's modest bid of £124. The Bond Street firm acted on behalf of Mr Henry Oppenheimer, who, during the last twenty years, has brought together what is stated to be the finest existing private collection in England of drawings by old masters. The purchaser, I understand, was prepared to pay four or five times the auction valuation for this interesting "lot." Together with nineteen drawings from the same collection, it is reproduced in the just issued portfolio of the Vasari Society. Mr Campbell Dodgson thus vividly describes it—"A first rate example of Bruegel's witty delineation of contemporary life, full of amusing incidents and keenly observed gestures, from those of the man staggering under a heavy statue of a bishop in the religious procession at the top to those of the three ducks greedily exploring the mud at the bottom on the right." In connection with Peter Bruegel it is unnecessary to recall that our National Gallery recently secured his "Adoration of the Magi," 1564, for £15,000. It is worthy of note, moreover, that in 1918 Mons Camille Benoit presented to the Louvre an enchanting and exquisite picture, the "Matinee D'Hiver," while the Metropolitan Museum this year secured in "The Harvesters" a highly important and characteristic work by this "greatest poet of Northern artists."

For several years Mr Sargent has spent much of his time at Washington on decorating the rotunda in the new part of the Fine Arts Museum. The scheme in the cupola is carried out in coloured low relief, the artist himself having built up the figures in plasterine—a very arduous task. These notable decorations were unveiled a fortnight ago. Now Mr Sargent will be free to proceed with his group of Generals of the Empire which, with the companion groups of Sir Arthur Cope and Sir James Guthrie, is to go to the National Portrait Gallery as the gift of Sir Abe Bailey.

One of many notable features of the Linnell sale in 1918 was the series of 102 sketches and drawings done late in his life by Blake to illustrate Dante's "Divine Comedy." These were bought against Mr Sabin at 7300 guineas by a combination of public galleries. The National Gallery of Victoria, Melbourne, obtained for £3000 36 of the drawings, while 20 went to the Tate Gallery, others to the British Museum and Birmingham Gallery, the Ashmolean, and to Messrs Ricketts and Shannon. It is an open secret that a Scottish public gallery, unable to join in the original "combine," was offered certain of the drawings which remained over. Nothing came of that, however. The surplus drawings, 20 in all, are now on view in the galleries of Messrs Scott and Fowles, Fifth Avenue, New York, where they are juxtapos to a set of illustrations of Dante executed 1807 by John Flaxman, the friend and admi of Blake.

In America the statement is being circulat that the day after Sir Joseph Duveen bought for £200,000 from the Duke of Westminster Gainsborough's "Blue Boy" and Reynolds's

CATALOGUE

OF

IMPORTANT

Old Master Drawings

(FRAMED AND IN THE PORTFOLIO),

PRINCIPALLY OF THE FRENCH, GERMAN, DUTCH AND ENGLISH SCHOOLS,

INCLUDING THE PROPERTIES OF

Sir Kenneth Mackenzie, Bt., *of Gairloch, Ross-shire*;

Sir John Stirling Maxwell, Bt., *of Pollok House, Pollokshaws, N.B.*;

AND FROM OTHER PRIVATE SOURCES.

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"OLD MASTERS" FROM SCOTLAND

Glasgow Herald — 9 Jan. 1921.

FROM OUR ART CORRESPONDENT

On February 15-16 there will be offered for sale at Sotheby's an extensive series of drawings and studies by Old Masters, or, numerous minor men being represented, it would be more correct to say by artists of the French, German, Dutch, British, and other schools from the sixteenth to the eighteenth century. The last four lots, comprising drawings by Jan Both, Jan van Goyen, Jan Asselyn, etc., belong to Sir John Stirling-Maxwell, Pollok House, Pollokshaws, in whose collection, as need hardly be said, are some important pictures of the Spanish school, and, among other things, several of William Blake's great imaginings. More noteworthy, so far as the forthcoming sale is concerned, are certain of the 22 lots of drawings which come up as the property of Sir Kenneth Mackenzie, Gairloch, Ross-shire. As it came from the hand of Peter Brueghel the elder in 1559—the date it bears—the drawing in pen and bistre, apparently of an old-time village fête, must have been extraordinarily fine. Brueghel—whose fascinatingly characteristic picture, "The Adoration of the Magi," 1564, will, it is hoped, be acquired for our National Gallery, where it may now be seen by those who intend to subscribe to the purchase fund—ranks high among naively creative artists of the Northern schools. Brueghel's powers, alike of conception, of vitally expressive design, draughtsmanship, and colour, are revealed in some of his famous pictures of the Vienna Gallery, and in the never-to-be-forgotten "Blind Leading the Blind" at Naples, drawing for which is in the Louvre. Unfortunately the Mackenzie drawing, imaginatively fecund, rich and varied in content, is in anything but desirable condition: indeed is little more than a ghost of what once it must have been. Nevertheless it testifies emphatically to Brueghel's genius. From the same source come attractive drawings ascribed to Terburg, Teniers, and artists of the Italian and Flemish schools.

In the section of works belonging to unnamed owners note may be taken of Rembrandt's arrestingly faithful study in bistre, pen and wash, touched with body white, of a seated model, his head nobly delineated in profile, naked save for a loin cloth. This drawing has passed through famous collections, such as the Suermondt, the Lanna, and the Heseltine. A second Rembrandt, once the property of Paul Sandby, the early British water-colourist and an original member of the Royal Academy, in bistre, pen and wash, is a composition of nine figures, "David at Mahanaim." In the illustrated edition of the catalogue reproductions are also to be found of drawings by or attributed to Claude, P. de Koninck, Gabriel Metsu, Rudolf Backhuysen, Van Dyck, Van Goyen, Nicholas Maes, and Jan van Ravesteyn.

D.T. INTERESTING SALES. 17 Feb. 1921

In a sale of drawings by old masters at Sotheby's were two interesting studies confidently attributed to Rembrandt. The first, a drawing of a youth from the nude model, had passed through various well-known collections, and realised £210 (Clowes). The second was of a group of figures for a composition of the scriptural scene, "David at Mahanaim," and was formerly in the collection of Paul Sandby, R.A. (1725-1809). It now brought £190, given by Mr. Houdhakker, of Amsterdam. A black chalk, bistre, pen and wash drawing of a view on the outskirts of Amsterdam, by P. de Koninck, fetched £116 (Alston), and an interesting village scene with numerous grotesque figures, by Peter Brueghel, the painter of the recently acquired masterpiece for the National Gallery, reached £124 (Colnaghi).

TIONS OF SALE.

be the buyer; and if any dispute arise lot so disputed shall be immediately the auctioneer cannot decide the said

ss than 1*s.*; above five pounds 2*s.* 6*d.*, n.

which there is a reserve, the auctioneer bid on behalf of the seller.

in their names and places of abode in the pound, if required, in part pay- money; in default of which the lot or mmediately put up again and re-sold.

ot to be set aside on account of any n of the numbers stated, or errors of

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ITALIAN SCHOOL.

MATTEO PRETI.—CALABRESE, 1613-1699.

LOT

1 The Decollation of St. Paul before a statue of Hercules; composition of five figures; *red chalk*
$18\frac{1}{8}$ *in. by* $16\frac{1}{2}$ *in.* (420 *mm. by* 410 *mm.*)
*** From the Van Parijs collection.

FRANCESCO BOSCHI, 1619-1675.

An Angel calling the attention of a monastic saint to a priest saying mass; *black chalk*
6 *in. by* $8\frac{3}{4}$ *in.* (152 *mm. by* 224 *mm.*) 2

J. PIRA.

2 Landscape; a large tree in the middle, a piece of water with three bridges beyond; *water-colours*
$7\frac{7}{8}$ *in. by* 7 *in.* (200 *mm. by* 180 *mm.*)

FRENCH SCHOOL.

CLAUDE GELÉE LE LORRAIN, 1600-1682.

3 View in the Campagna ; Mount Soracte in the middle distance to right ; *bistre, pen and wash*
$6\frac{7}{8}$ *in. by* $10\frac{1}{8}$ *in.* (174 *mm. by* 257 *mm.*)

*** From the Le Brun, St. Hubert and Montmarillien collections.

[*See* ILLUSTRATION.]

CLAUDE GELÉE LE LORRAIN, 1600-1682.

4 Landscape ; buildings on heights in the middle distance, herdsmen and cattle in the foreground ; *black and white chalk on buff paper* $12\frac{1}{8}$ *in. by* $18\frac{3}{8}$ *in.* (307 *mm. by* 470 *mm.*)

*** From the collection of Paul Sandby, R.A.

CHARLES HENRI ALFRED JOHANNOT, 1800-1837.

5 Cherubino proposing to the Countess ; *signed, date obliterated ; water-colours* $10\frac{3}{8}$ *in. by* $7\frac{7}{8}$ *in.* (264 *mm. by* 200 *mm.*)

GERMAN, DUTCH AND FLEMISH SCHOOLS.

CHRISTIAN LUDWIG AGRICOLA, 1667-1719.

6 Landscape ; rocky heights on the left, in the distance extensive plain ; in the foreground a pond and figures ; *gouache*
$6\frac{1}{2}$ *in. by* $8\frac{1}{4}$ *in.* (165 *mm. by* 211 *mm.*)

LUDOLF BACKHUYZEN, 1631-1708.

7 Seapiece ; a rough sea with many large and small vessels, a State pinnace in the foreground ; stormy sky ; *Indian ink, pen and wash* $7\frac{3}{8}$ *in. by* $11\frac{1}{8}$ *in.* (187 *mm. by* 283 *mm.*)

NICOLAAS BAUR, 1767-1820.

8 View of Amsterdam seen across the water from the Nieuwe Stadsherbergtezien ; groups of ships, one firing a salute, in the middle distance ; *signed and dated* 1809 ; *water-colours*
$9\frac{1}{4}$ *in. by* $13\frac{1}{8}$ *in.* (237 *mm. by* 333 *mm.*)

No. 3.

JAN BOTH, 1610-1652.

9 Landscape Study; a hillock with trees and a rustic bridge and a stream; *pen and bistre washed with grey*
$7\frac{1}{4}$ *in. by* 12 *in.* (182 *mm. by* 305 *mm.*)

JAN BRUEGHEL, THE ELDER, 1568-1625.

10 A Nobleman on horseback besieged by innumerable beggars; scene in a village street with a windmill in the distance; *pen and bistre tinted with water-colours*
Circular, diam. $14\frac{1}{2}$ *in.* (367 *mm.*)

JAN VAN CALL, THE ELDER, B. 1655.

11 Distant View of Florence; in a circle; *water-colours*
$4\frac{5}{8}$ *in. by* $4\frac{5}{8}$ *in.* (119 *mm. by* 119 *mm.*)
View of a Dutch Town with a wide canal; in a circle; *water-colours* $4\frac{1}{2}$ *in. by* $4\frac{1}{2}$ *in.* (115 *mm. by* 115 *mm.*) 2

JACOB CATS, 1741-1799.

12 View on the Vecht between Weesp and Uitermeer under snow; on the left a house and figures, on the right a horseman and boys on the ice; *signed and dated* 1787; *water-colours*
$5\frac{5}{8}$ *in. by* $8\frac{5}{8}$ *in.* (145 *mm. by* 220 *mm.*)

M. COCK, FL. *c.* 1608-47.

13 Landscape composition; on the left a forest divided by a river from a rocky eminence, crowned with a castle with a ruined tower, on the right; *signed and dated* 1646; *pen and bistre on parchment* $16\frac{7}{8}$ *in. by* $23\frac{1}{2}$ *in.* (427 *mm. by* 595 *mm.*)

GILLIS VAN CONINXLOO, 1544-1607.

Landscape, with a narrow bank dividing two ponds in a wood; *bistre, pen and wash*
$10\frac{3}{8}$ *in. by* $7\frac{5}{8}$ *in.* (265 *mm. by* 195 *mm.*) 2

PIETER COOPSE, FL. *c.* 1672-77.

14 Small Seapiece; ships in a breeze off the coast; *signed*; *Indian ink wash* 2 *in. by* 3 *in.* (50 *mm. by* 77 *mm.*)
The companion; a dismasted wreck on a rocky shore; *signed*; *Indian ink wash*; *two on one mount*
2 *in. by* 3 *in.* (50 *mm. by* 77 *mm.*) 2

*** From the Scheltema, Goll Van Franckenstein and Pitcairn Knowles collections.

ANTONIE VAN CROOS, *c.* 1606–*c.* 1662.

15 Extensive View over flat country, a copse on the right, in the foreground a barge being towed along a canal ; *signed and dated* 1643 ; *black lead on vellum* $7\frac{1}{4}$ *in. by* $12\frac{1}{2}$ *in.* (184 *mm. by* 320 *mm.*)

ABRAHAM DELFOS, 1731-1820, AFTER C. NETSCHER.

16 The Lacemaker ; a lady in a red jacket and green petticoat seated in profile to the right with a lace pillow in her lap ; a broom and a pair of shoes on the floor ; a print of a landscape on the wall behind ; *signed on the back* ; *water-colours* $12\frac{1}{4}$ *in. by* $9\frac{7}{8}$ *in.* (312 *mm. by* 252 *mm.*)

GERBRAND VAN DEN EECKHOUT, 1621-1674.

17 Joseph and his Brethren ; composition of fifteen figures ; *signed* ; *bistre, pen and wash heightened with white on greyish blue paper* $7\frac{1}{2}$ *in. by* $13\frac{1}{8}$ *in.* (191 *mm. by* 333 *mm.*)

GERBRAND VAN DEN EECKHOUT, 1621-1674.

18 The Angel delivering St. Peter from prison ; composition of three figures ; *bistre, pen and wash touched with red and heightened with white* $8\frac{1}{4}$ *in. by* $7\frac{3}{8}$ *in.* (208 *mm. by* 185 *mm.*)

*** From the Scheltema and Pitcairn Knowles collections.

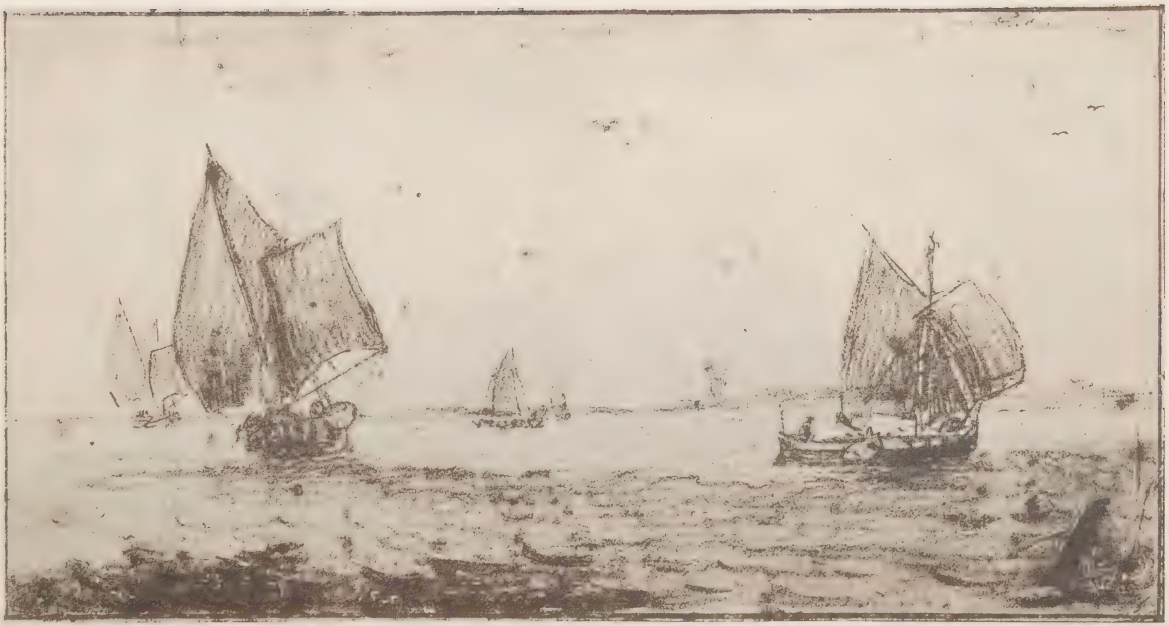
JACOBUS ELIAS LA FARGUE, B. 1742.

19 View of a Canal near a town in Holland, with a *trekschuyt* and other boats and figures ; *signed* ; *pen and ink and water-colours* $9\frac{3}{8}$ *in. by* $14\frac{3}{4}$ *in.* (237 *mm. by* 376 *mm.*)

PAUL CONSTANTYN LA FARGUE, 1733 (?)-1782.

20 View of the Leydsche Dam at the Hague ; a street with a canal on the left, houses on either side, a domed building on the right ; *signed and dated* 1757 ; *bistre, pen and wash* $10\frac{1}{4}$ *in. by* $13\frac{3}{8}$ *in.* (260 *mm. by* 340 *mm.*)

View of the Voorburgsche Brug at the Hague ; a country road with a canal on the left, a bridge and house in the middle distance ; *signed and dated* 1769 ; *Indian ink, pen and wash* $10\frac{1}{2}$ *in. by* $16\frac{1}{4}$ *in.* (268 *mm. by* 415 *mm.*)



No. 26.

GOVAERT FLINCK, 1615-1660.

21 Figure of a Man, wearing a pointed cap and flowing gown standing facing the spectator, his right hand extended; *inscribed "Het onderste is te hardt" and dated* 16 . . ; *black and white chalk on dark grey prepared paper*
12½ *in. by* 8 *in.* (317 *mm. by* 202 *mm.*)

*** A similar drawing, dated 1651, is in the Boymans Museum, Rotterdam.

BARENT GAEL, *c.* 1620–*c.* 1687.

22 Scene on a wide River frozen over, numerous figures with sleighs near two booths; *black chalk and ink wash*
8 *in. by* 12⅞ *in.* (204 *mm. by* 328 *mm.*)

JACOB DE GHEYN, 1565-1629.

23 A Man-at-arms in helmet and cuirass, standing facing the spectator, holding a lance; drawing for engraving; *signed*; *ink pen and wash* 11 *in. by* 7 *in.* (283 *mm. by* 179 *mm.*)

The companion; a similar figure exercising with a pike; *pen and bistre washed with grey*
10⅜ *in. by* 7½ *in.* (270 *mm. by* 189 *mm.*) 2

*** From the Von Hefner Altenèck collection.

HENDRIK GOLTZIUS, 1558-1616.

24 Four Scenes from the Passion—Christ before Pilate, Christ before the High Priest, Christ stripped of His garments, and the Crucifixion; designs for engravings; *ink pen and wash*
6¾ *in. by* 4⅝ *in.* (173 *mm. by* 119 *mm.*) 4

HENDRIK GOLTZIUS, 1558-1616.

25 Ceres and Pomona; two whole-length figures moving to the right; in the background Venus and Cupid over a fire; on the back of the sheet a slight sketch of an allegorical composition; *signed*; *pen and ink touched with grey*
18¾ *in. by* 12½ *in.* (475 *mm. by* 320 *mm.*)

JAN VAN GOYEN, 1596-1656.

26 Seascape off Nieulant; a sketch of open water with sailing vessels; *signed*; *black chalk and ink wash*
4 *in. by* 7½ *in.* (100 *mm. by* 190 *mm.*)
[*See* ILLUSTRATION].

JOSUA DE GRAVE, FL. *c.* 1672–*c.* 1711.

27 View at Grave; the church and other buildings seen across a field; figures in the foreground; *dated 24 March, 1676*; *pen and bistre washed with grey*
6 *in. by* 8 *in.* (151 *mm. by* 202 *mm.*)

[*See* ILLUSTRATION].

ROBERT GRIFFIER, 1688-1750.

28 Landscape; a valley amid rocky heights crowned with buildings; peasants with a cart in the foreground; *black chalk*
$13\frac{3}{4}$ *in. by* 19 *in.* (350 *mm. by* 485 *mm.*).

MARTIN VAN HEEMSKERK, 1498-1574.

29 The Crucifixion; composition of many figures; *signed and dated* 1554; *pen and ink*
15 *in. by* 10 *in.* (382 *mm. by* 255 *mm.*) *arched top*

MARTIN VAN HEEMSKERK, 1498-1574.

30 Daniel urged by Nebuchadnezzar to join in worshipping the Image; composition of numerous figures, with elaborate accessories; *signed and dated* 1564; *pen and bistre*
$7\frac{1}{2}$ *in. by* $9\frac{3}{4}$ *in.* (197 *mm. by* 250 *mm.*)

[*See* ILLUSTRATION].

BARTHOLOMEUS VAN DER HELST, 1612-1670.

31 Head of a Young Man with curling hair; *black and white chalk on greyish blue paper*
$11\frac{1}{4}$ *in. by* $9\frac{3}{8}$ *in.* (287 *mm. by* 239 *mm.*), *irregularly cut*

SAMUEL VAN HOOGSTRAATEN, 1626-1678.

32 Christ disputing with the Doctors; composition of eleven figures; *bistre pen and wash*
8 *in. by* 7 *in.* (202 *mm. by* 190 *mm.*)

[*See* ILLUSTRATION].

The Roman Daughter; Cimon and Pera in the prison; *bistre, pen and wash touched with grey*
$7\frac{1}{8}$ *in. by* $7\frac{7}{8}$ *in.* (181 *mm. by* 200 *mm.*) 2

No. 27.

No. 30.

No. 32.

No. 24

JAN VAN KESSEL, 1641-2–1680.

33 Landscape; the banks of a canal, with a sluice and hedgerow; *signed; pen and bistre washed with blue*
$10\frac{1}{2}$ *in. by* $6\frac{1}{4}$ *in.* (266 *mm. by* 157 *mm.*)

PHILIPS DE KONINCK, 1619-1688.

34 View in the Outskirts of Amsterdam; seven windmills, with the distant country and sea beyond; *black chalk, bistre, pen and wash*
$7\frac{3}{4}$ *in. by* $12\frac{1}{2}$ *in.* (196 *mm. by* 320 *mm.*)

[*See* ILLUSTRATION].

GERRIT LAMBERTS, 1776-1850.

35 Winter Scene on the Raax, Haarlem; view along a street and frozen canal crossed by bridges, with houses on either side, *signed with initials; water-colours*
$12\frac{1}{2}$ *in. by* $15\frac{1}{4}$ *in.* (320 *mm. by* 385 *mm.*)

PIETER JAN VAN LIENDER, 1727-1779.

36 The Grote Hoofdpoort of Dordrecht; the gate seen across a canal, with a bridge on the right, and the cupola of a church rising beyond it; *signed on the back and dated* 1762; *water-colours and gouache*
$7\frac{1}{2}$ *in. by* $12\frac{1}{2}$ *in.* (188 *mm. by* 320 *mm.*)

THEODORE LUBIENSKY, 1653–*c.* 1729.

37 Italian Landscape; a wide road, between masses of trees, leading to a town on a lake in the distance; *signed; black chalk and bistre wash, heightened with wash*
$9\frac{3}{4}$ *in. by* $14\frac{1}{2}$ *in.* (247 *mm. by* 669 *mm.*)

*** From the collection of Paul Sandby, R.A.

[*See* ILLUSTRATION].

DIRCK MAES, 1656-1715.

38 Roadside Scene; huntsmen and dogs, a coach approaching on the left; *brush and indian ink*
$9\frac{1}{4}$ *in. by* $14\frac{3}{8}$ *in.* (235 *mm. by* 365 *mm.*)

*** From the Pitcairn Knowles collection.

GABRIEL METSU, *c.* 1615-1667.

39 A Youth seated on a rush-bottomed chair, with his back to the spectator, drinking from a flask ; *black chalk, the background washed with bistre, on buff paper*
$10\frac{1}{2}$ *in. by* $7\frac{7}{8}$ *in.* (265 *mm. by* 200 *mm.*)

[*See* ILLUSTRATION].

PIETER DE MOLYN, 1600-1661.

40 A Row of Hovels ; *black chalk*
$4\frac{1}{4}$ *in. by* $9\frac{5}{8}$ *in.* (110 *mm. by* 245 *mm.*)

A Row of Hayricks ; *black chalk* ; *two on one mount*
$4\frac{1}{2}$ *in. by* $9\frac{3}{4}$ *in.* (115 *mm. by* 247 *mm.*) 2

JAN HARMENSZ MÜLLER, 1571-1628.

41 Half-length of a Bearded Man, in a fantastic plumed hat, seated behind a parapet, his hands resting on a skull, and a paper inscribed "Cogita Mori" ; *black and red chalk*
17 *in. by* $11\frac{1}{8}$ *in.* (435 *mm. by* 284 *mm.*)

[*See* ILLUSTRATION].

J. H. MUNTZ, FL. *c.* 1769-1776.

42 Landscape with figures ; a piece of water in the middle distance, an obelisk on the left

The companion ; an urn on a pedestal on the right ; *both signed and dated* 1774, *on the back* ; *pencil tinted with water-colours* ; *two on one mount*
$4\frac{1}{2}$ *in. by* $6\frac{1}{8}$ *in.* (114 *mm. by* 157 *mm.*) 2

GILLIS NEYTS, 1623–*c.* 1687.

43 Landscape ; a ruinous castle on a rock near the sea ; *pen and bistre on vellum* $3\frac{5}{8}$ *in. by* $5\frac{3}{8}$ *in.* (92 *mm. by* 137 *mm.*)

BALTHAZAR PAUL OMMEGANCK, 1755-1826.

44 Extensive Landscape, with pastoral figures and cattle ; a fountain with a statue and drinking trough on the right ; *signed* ; *brush and ink heightened with white on buff paper*
$17\frac{1}{4}$ *in. by* $22\frac{5}{8}$ *in.* (440 *mm. by* 575 *mm.*)

*** From the collection of William Mayor, catalogue 1875, no. 941.

No. 39.

No. 41.

ADRIAEN VAN OSTADE, 1610-1685.

45 A Man in a broad-brimmed hat, seated on a low bench, facing the spectator; *black chalk*
$4\frac{3}{4}$ *in. by* $3\frac{1}{2}$ *in.* (120 *mm. by* 90 *mm.*)

A similar Study; *two on one mount*
4 *in. by* $3\frac{1}{8}$ *in.* (102 *mm. by* 80 *mm.*) 2

*** From the Rodrigues collection.

GILLES PEETERS, 1612-1653.

46 A Water-mill with sluices; *signed on the back*; *pen and bistre*
$6\frac{1}{4}$ *in. by* $8\frac{1}{8}$ *in.* (160 *mm. by* 205 *mm.*)

Landscape with country houses on heights above a river; *pen and bistre on vellum* 7 *in. by* $10\frac{7}{8}$ *in.* (180 *mm. by* 276 *mm.*) 2

FRANÇOIS JOSEPH PFEIFFER, THE YOUNGER, 1778-1835.

47 Moonlight; view along a wide canal, dotted with sailing boats; a large church on the right

The companion; a similar view, with a wood on the left; *signed on the back*; *gouache* 8*in. by* 12*in.*(205*mm. by* 305*mm.*) 2

PIETER QUAST, 1606–*c.* 1647.

48 Two Figure Subjects—illustrations to a book: "Het leven van Konstance," etc., by M. Tengnagel (Amsterdam, 1643); *black lead on vellum*; *signed*
$5\frac{1}{8}$ *in. by* $4\frac{1}{2}$ *in.* (130 *mm. by* 113 *mm.*)

With impressions of the engravings by P. Nolpe 4

ABRAHAM RADEMAKER, 1675-1735.

49 Landscape; in the foreground men fishing in a stream, castles in a hilly park beyond; *signed*; *gouache*
5 *in. by* $7\frac{1}{2}$ *in.* (130 *mm. by* 190 *mm.*)

The companion; the moat of a town, with a fortified gateway, a drawbridge and other buildings; *signed*; *gouache*
5 *in. by* $7\frac{5}{8}$ *in.* (125 *mm. by* 192 *mm.*) 2

JAN VAN ROOD, FL. *c.* 1750.

50 Seascape; Dutch men-o'-war and sailing boats on a rough sea; *signed*; *water-colours*
$6\frac{3}{4}$ *in. by* $9\frac{5}{8}$ *in.* (170 *mm. by* 244 *mm.*)

J. RUITER, *b.* 1640.

51 Portrait of the Artist; half-length, wearing a hat, standing sketching, facing the spectator; *signed and dated March* 3, 1688; *red chalk* 13¼ *in. by* 8⅞ *in.* (337 *mm. by* 227 *mm.*)

*** From the collection of Charles Rogers.

HERMAN SAFTLEVEN, 1609-1685.

52 View on a River, a barge in the foreground; *signed*; *black chalk and bistre wash* 3⅞ *in. by* 3⅛ *in.* (98 *mm. by* 80 *mm.*)

G. SCHAPER.

53 Landscape; women and cattle at a ford; *signed*; *water-colours* 6⅝ *in. by* 9⅝ *in.* (170 *mm. by* 240 *mm.*)

Landscape, with a watermill and a round tower; *water-colours* 6½ *in. by* 9¼ *in.* (165 *mm. by* 235 *mm.*) 2

AERT SCHOUMAN, 1710-1792.

54 A green Parrot perched on a bough; *water-colours* 6⅞ *in. by* 5¾ *in.* (175 *mm. by* 147 *mm.*)

ABRAHAM STORCK, 1635–*c.* 1710.

55 Venice, the Bacino di San Marco from the Dogana quay, with shipping and figures; *signed*; *pen and bistre washed with grey* 7⅝ *in. by* 10¾ *in.* (193 *mm. by* 275 *mm.*)

The Companion; an Italian sea-port, with a rocky height in the background; *pen and bistre washed with grey* 7¾ *in. by* 11⅛ *in.* (195 *mm. by* 283 *mm.*) 2

HENDRIK VAN DER STRAETEN, *c.* 1665-1722.

56 Landscape; a castle on a rocky eminence surrounded by a river; *black chalk and ink wash* 7¼ *in. by* 11⅞ *in.* (185 *mm. by* 302 *mm.*)

HENDRIK TAVERNIER, 1734-1807.

57 View of the Bokkesluys at Alkmaar; in the middle the canal with bridge and landing-stairs, quay and houses on the right; *signed and dated on the back* 1788; *indian-ink, pen and wash* 7 *in. by* 11¼ *in.* (177 *mm. by* 285 *mm.*)

DAVID TENIERS, THE YOUNGER, 1610-1690.

58 Peasants going to Market; carts, women with burthens on their heads, and a man driving pigs on a country road; *black lead* $8\frac{1}{2}$ *in. by* $13\frac{3}{8}$ *in.* (215 *mm. by* 340 *mm.*)

*** From the Crozat collection.

ADRIAEN VAN DE VELDE, 1635-6-1672.

A Horse and a Cart, in which is a peasant woman; another woman behind; *brush and ink heightened with white on brown oiled paper* $3\frac{3}{4}$ *in. by* $4\frac{3}{4}$ *in.* (94 *mm. by* 119 *mm.*) 2

JACOB VAN DER ULFT, *c.* 1627–*c.* 1688.

59 The Tower of Babel in the middle surrounded with other buildings; the foreground crowded with figures, masons at work, etc.; *body colours* 14 *in. by* 19 *in.* (356 *mm. by* 480 *mm.*)

DAVID VINCKEBOONS, 1578-1629.

60 A Woody Islet, with fishermen's cottages and a landing-stage, in a lake; *pen and bistre washed with blue and heightened with white* $6\frac{1}{4}$ *in. by* $9\frac{7}{8}$ *in.* (160 *mm. by* 250 *mm.*)

*** From the Rodrigues collection.

ARY DE VOIS, *c.* 1631-1680.

61 Portrait of a Young Man; three-quarters length, standing slightly to the right; his left hand holding a glove; *signed and dated* 1670; *black chalk on vellum* $13\frac{1}{2}$ *in. by* $10\frac{5}{8}$ *in.* (340 *mm. by* 270 *mm.*)

ARY DE VOIS, *c.* 1631-1680.

62 Portrait of a Young Lady; three-quarters length, standing slightly to the left, wearing peaked head-dress and deep collar, with long pointed ends; her left hand holds gloves; *signed and dated* 1674; *black chalk on vellum* $13\frac{3}{8}$ *in. by* $10\frac{3}{4}$ *in.* (340 *mm. by* 273 *mm.*)

ARY DE VOIS, *c.* 1631-1680.

63 Bacchanalian Procession; the infant god on a panther attended by amorini and child satyrs; *pen and bistre on vellum* $9\frac{5}{8}$ *in. by* $11\frac{3}{8}$ *in.* (246 *mm. by* 290 *mm.*)

*** From the Isendoorn collection.

ANTHONIS WATERLOO, 1609-10–*c.* 1675.

64 View near Brussels. In the foreground a pond beyond which is a convent; town walls on rising ground to the right; *black and white chalk on greyish blue paper*
$10\frac{1}{2}$ *in. by* $16\frac{3}{8}$ *in.* (265 *mm. by* 417 *mm.*)

FRANZ EDMUND WEIROTTER, 1730-1771.

65 A ruined Castle on the banks of an estuary; in the foreground a boat and figures; *black chalk*
$9\frac{3}{8}$ *in. by* $14\frac{1}{8}$ *in.* (240 *mm. by* 362 *mm.*)

JAN WILS, *c.* 1610–*c.* 1680.

A lofty single-arched Viaduct, beneath which is the entrance to a fortress; *black lead washed with grey*
$8\frac{1}{2}$ *in. by* $11\frac{3}{4}$ *in.* (215 *mm. by* 300 *mm.*) 2

JACOB DE WIT, 1695-1754.

66 Head of a bearded Man wearing a white turban; *signed*; *pastel*
$14\frac{3}{4}$ *in. by* 11 *in.* (372 *mm. by* 280 *mm.*)

WIERX.

67 Hagiological Subject; design for an engraving. A tree standing in a landscape, upon the boughs are forty medallions of saints and scenes of martyrdom, at its foot a sainted abbot and a group of monks; *bistre, pen and wash*
$20\frac{3}{8}$ *in. by* $17\frac{5}{8}$ *in.* (520 *mm. by* 450 *mm.*)

PHILIPS WOUWERMAN, 1619-1668.

Sketches of seven Figures of Ladies and Gentlemen, on horseback and foot, a falconer, etc., in fantastic costumes; *red chalk* $6\frac{1}{2}$ *in. by* $11\frac{7}{8}$ *in.* (166 *mm. by* 303 *mm.*) 2

ENGLISH SCHOOL.

SAMUEL ATKINS, FL. *c.* 1787-1808.

68 Seapiece; ships in a breeze off the coast; *signed*; *water-colours*
$8\frac{3}{8}$ *in. by* $12\frac{1}{2}$ *in.* (212 *mm. by* 318 *mm.*)

Seapiece; a man-o'-war and other shipping in a calm off the coast; *signed*; *water-colours*
$8\frac{5}{8}$ *in. by* $12\frac{1}{2}$ *in.* (220 *mm. by* 320 *mm.*) 2

DOMENIC SERRES, R.A., 1722-1793 (ATTRIBUTED TO).

69 A Naval Engagement said to be that off the Dogger Bank, 1781 ; *probably drawn for engraving* ; *indian-ink, pen and wash* $15\frac{3}{8}$ *in. by* $22\frac{1}{2}$ *in.* (393 *mm. by* 573 *mm.*)

FRAMED.

ITALIAN SCHOOL.

GIOVANNI FRANCESCO BARBIERI—GUERCINO, 1591-1666.

70 Landscape ; a clump of trees in the middle ; a horseman at the foot of a cliff on the right ; *pen and bistre* 6 *in. by* 8 *in.* (155 *mm. by* 205 *mm.*)

GIOVANNI PAOLO PANNINI, *c.* 1695-1768.

Landscape composition ; a large classical building in the middle distance ; horsemen and other figures in the foreground ; *red chalk* $9\frac{3}{4}$ *in. by* $6\frac{1}{8}$ *in.* (245 *mm. by* 157 *mm.*)

HUBERT ROBERT, 1733-1808.

Architectural composition ; a building resembling the Pantheon near a river crossed by a bridge of one arch ; a statue of Minerva in the foreground ; *red chalk* $5\frac{1}{8}$ *in. by* $7\frac{1}{2}$ *in.* (129 *mm. by* 190 *mm.*) 3

GERMAN, DUTCH AND FLEMISH SCHOOLS.

LUDOLF BACKHUYZEN, 1631-1708.

71 The landing of William III at Scheveningen, 31 January, 1691. In the foreground the shore crowded with figures and coaches, on the sea beyond, the fleet firing a salute and numerous boats ; *signed* ; *pen and bistre washed with grey* $13\frac{5}{8}$ *in. by* $20\frac{3}{4}$ *in.* (348 *mm. by* 530 *mm.*)

[*See* ILLUSTRATION].

FERDINAND BOL, 1616-1680.

72 Portrait of an elderly Man ; half-length standing three-quarters to the left before a table, wearing a gown and skull-cap ; *black and white chalk on buff paper* $8\frac{1}{2}$ *in. by* $7\frac{1}{2}$ *in.* (217 *mm. by* 192 *mm.*)

*** From the collection of J. F. Gigoux.

QUIRYN BREKELENKAM, *c.* 1620-1668.

73 An Old Man seated before a fire about to fill a brazier held by a girl; *water-colours* 8 *in. by* 6½ *in.* (203 *mm. by* 165 *mm.*)

VALENTYN CLOTS, FL. *c.* 1667-1691.

74 View near Louvain; in the foreground a road leading across fields towards the town, which appears among trees in the middle distance; *dated* 18*th July*, 1674; *pen and bistre washed with grey* 3½ *in. by* 5 *in.* (90 *mm. by* 152 *mm.*)

*** From the collection of Charles Gasc.

CORNELIS DUSART, 1660-1704.

75 A Man seated on a rush-bottomed chair, with his back to the spectator; *signed*; *black chalk on greyish blue paper* 5⅞ *in. by* 5¼ *in.* (148 *mm. by* 133 *mm.*)

CORNELIS DUSART, 1660-1704,
AFTER ADRIAEN VAN OSTADE.

Scene before the door of an Alehouse; a woman, three children and seven men, some seated at a table drinking and smoking; tall trees behind the house; *signed*; *bistre, pen and wash* 14¼ *in. by* 12½ *in.* (363 *mm. by* 319 *mm.*) 2

*** From the Esdaile collection.

ANTHONIS VAN DYCK, 1599-1641.

76 Portrait Group: on the right a lady seated in an arm chair, in the middle a gentleman, in front a little girl looking at the spectator; *pen and bistre* 7⅜ *in. by* 6¾ *in.* (186 *mm. by* 172 *mm.*)

*** From the collection of Baron Henri de Triqueti.

[*See* ILLUSTRATION].

ATTRIBUTED TO JACOB ESSELENS, 1626-1687.

77 A Page holding a wine-glass, seated on a rock; to the right is a greyhound; *bistre, pen and wash* 8 *in. by* 6½ *in.* (203 *mm. by* 167 *mm.*)

BERNARD FABRITIUS, FL. *c.* 1655-1672.

78 The Finding of Moses, composition of eleven figures; *pen and bistre* 6 *in. by* 7¾ *in.* (152 *mm. by* 198 *mm.*)

No. 76.

Scheveling.

No. 80.

MARCUS GHEERAERTS (THE ELDER), *c.* 1530—*c.* 1590.

79 Romantic Landscape: a rocky valley with caves and a winding river; *dated* 1585; *pen and bistre*
8 *in. by* 10¾ *in.* (205 *mm. by* 272 *mm.*)

JAN VAN GOYEN, 1596-1656.

80 Distant View of Rotterdam seen across the Rhine, stretching across the picture, with the great church in the middle; *black chalk* 3⅞ *in. by* 12 *in.* (100 *mm. by* 307 *mm.*)

[*See* ILLUSTRATION.]

BARTHOLOMEUS VAN DER HELST, *c.* 1612-1670.

81 Sketch for a three-quarter length Portrait of a Lady, wearing a low-necked dress with large sleeves; *black and white chalk on greyish-blue paper*
12¾ *in. by* 9½ *in.* (323 *mm. by* 241 *mm.*)

MEINDERT HOBBEMA, 1638-1709.

82 A Gate on a Road; in the foreground, to the right, the corner of a house, in the distance, to left, an octagonal tower; *black chalk and bistre wash*
5¼ *in. by* 6¾ *in.* (135 *mm. by* 173 *mm.*)

*** From the Kogels collection.

[*See* ILLUSTRATION.]

SAMUEL VAN HOOGSTRATEN, 1627-1678.

83 The Presentation in the Temple, composition of nine figures; in the foreground Simeon kneels holding the Child, behind him a group of relations with offerings, on a dais to the left the High Priest; *bistre, pen and wash*
8¾ *in. by* 7 *in.* (221 *mm. by* 178 *mm.*)

CONSTANTYN HUYGENS, 1628-1697.

84 Scheveling: View looking across the dunes towards the church, and village in the centre distance; inscribed in the sky "Scheveling"; *bistre, pen and wash*
5½ *in. by* 8 *in.* (142 *mm. by* 202 *mm.*)

[*See* ILLUSTRATION.]

LUCAS VAN LEYDEN, 1494-1533.

85 Solomon and the Queen of Sheba (?); the king, on the left, seated at table with two elderly men; he touches with his sceptre the head of the queen, who kneels on the steps of the dais; *ink, pen and wash, heightened with white on yellow paper circular*, $8\frac{1}{8}$ *in. diam.* (205 *mm.*)

THEODORUS MATHAM, 1606-1660.

Half-length Figure of Christ in profile to the left; His right hand blessing, His left holding orb; *pen and bistre on vellum* $6\frac{1}{2}$ *in. by* $5\frac{3}{8}$ *in.* (165 *mm. by* 135 *mm.*) 2

*** From the Goldschmidt collection.

JAN LIEVENS, 1607-1674.

86 Landscape; a lane and gate leading to a house surrounded by trees; *pen and bistre* $8\frac{3}{4}$ *in. by* $14\frac{1}{2}$ *in.* (225 *mm. by* 370 *mm.*)

*** From the Esdaile collection.

NICOLAUS MAES, 1632-1693.

87 An Old Woman seated before a spinning-wheel, stooping to take a spindle from a bowl; *pen and bistre* 9 *in. by* $6\frac{1}{4}$ *in.* (230 *mm. by* 158 *mm.*)

*** From the collection of G. Bainbridge.

[*See* ILLUSTRATION.]

PAULUS MOREELSE, 1571-1638.

88 Sketches for a pair of three-quarter length Portraits of Frans and Caterina Dafidt, in arched frames; *black chalk* $3\frac{3}{8}$ *in. by* $4\frac{1}{2}$ *in.* (85 *mm. by* 115 *mm.*)

AART VAN DER NEER, 1603-1677.

89 Landscape; a village and windmill on the left, a canal and trees on the right; *black chalk on grey paper* 5 *in. by* $10\frac{3}{4}$ *in.* (127 *mm. by* 273 *mm.*)

*** From the collection of the Marquis de Valori.

[*See* ILLUSTRATION.]

No. 87.

No. 89.

No. 94.

No. 93.

ADRIAEN VAN OSTADE, 1610-1685.

90 A Peasant standing, tuning a fiddle ; *signed* ; *water-colours* $5\frac{3}{4}$ *in. by* $3\frac{3}{8}$ *in.* (147 *mm. by* 85 *mm.*)

ADRIAEN VAN OSTADE, 1610-1685.

A Peasant, standing in profile to the right; *signed*; *water-colours* $5\frac{3}{4}$ *in. by* $3\frac{1}{4}$ *in.* (147 *mm. by* 84 *mm.*) 2

[*See* ILLUSTRATION].

JOHANNES HUIBERT PRINS, 1757-1806.

91 View in a Dutch Town ; in the foreground a bridge over a canal, leading to a square, in which is a Gothic brick church ; figures on the bridge ; *signed and dated* 1790 ; *water-colours* $10\frac{1}{2}$ *in. by* 9 *in.* (270 *mm. by* 228 *mm.*)

JOHANNES HUIBERT PRINS, 1757-1806.

92 View in a Dutch Town ; in the foreground a canal, with a barge and numerous figures near a landing-stage ; on the quay beyond, a Gothic stone gateway ; *water-colours* $9\frac{3}{8}$ *in. by* $7\frac{3}{4}$ *in.* (237 *mm. by* 198 *mm.*)

JOHANNES HUIBERT PRINS, 1757-1806.

View in a Dutch Town ; in the foreground a draw-bridge crossing a lock on a canal from which a barge is issuing ; on the quay beyond, a Gothic stone chapel ; *water-colours* $9\frac{1}{4}$ *in. by* $7\frac{3}{4}$ *in.* (235 *mm. by* 196 *mm.*) 2

JAN ANTONISZ VAN RAVESTEYN, 1572-1657.

93 Head of a Man with curling hair, turned slightly to the right ; *black and red chalk* $13\frac{3}{4}$ *in. by* $10\frac{3}{4}$ *in.* (350 *mm. by* 273 *mm.*)

*** From the Goldschmidt collection.

[*See* ILLUSTRATION].

REMBRANDT VAN RIJN, 1606-1669.

94 Study from the Nude Model ; a youth wearing a loin-cloth, seated on a cushion and boxes, turned three-quarters to the right ; *bistre, pen and wash, touched with body white* $9\frac{7}{8}$ *in. by* $6\frac{3}{4}$ *in.* (250 *mm. by* 172 *mm.*)

*** From the Suermondt, 1879, Lanna (sale, Stuttgart, May, 1910, no. 460), Heseltine (sale, Amsterdam, May, 1913, no. 177), and Languerhuizen collections.

[*See* ILLUSTRATION.]

REMBRANDT VAN RIJN, 1606-1669.

95 David at Mahanaim; composition of nine figures, David seated at a table on the left; *bistre, pen and wash* $5\frac{1}{8}$ *in. by* $8\frac{1}{8}$ *in.* (130 *mm. by* 206 *mm.*)

*** From the collection of Paul Sandby, R.A.

[*See* ILLUSTRATION.]

PETER PAUL RUBENS, 1577-1640.

96 Standing Figure of a Woman in flowing draperies; *ink and bistre, pen and wash* $9\frac{1}{8}$ *in. by* $4\frac{1}{2}$ *in.* (233 *mm. by* 114 *mm.*)

JOSEF ADOLF SCHMETTERLING, 1758-1828.

97 Portrait Group of Louis Metaijer and Antoinette Bernard. Two seated figures in silhouette; the lady, on the right facing to left, wearing a sacque and cap with wings, is pouring water from an urn, with tea-things on a table between her and the gentleman, who wears a tie-wig and is smoking a pipe; *cut in black paper and finished with ink, on a greenish ground* $6\frac{7}{8}$ *in. by* $9\frac{1}{2}$ *in.* (176 *mm. by* 240 *mm.*)

*** Inscribed on the back of the frame with the names of the subjects and the date 1790.

ABRAHAM STORCK, 1635–*c.* 1710.

98 A Man of War, surrounded by sailing boats, entering the port of Amsterdam, which is seen in the distance; *gouache* $8\frac{5}{8}$ *in. by* $14\frac{3}{8}$ *in.* (220 *mm. by* 365 *mm.*)

ABRAHAM VAN STRY (THE ELDER), 1753-1826.

99 Amorini on Clouds, holding palms, wreaths and a flag, surrounding a blank oval, intended to contain a portrait; *signed*; *red chalk* $12\frac{7}{8}$ *in. by* $9\frac{1}{4}$ *in.* (325 *mm. by* 235 *mm.*)

MOSES TERBORCH, 1645-1667.

100 Half-length of a Little Girl writing at a table; *signed and dated* 8 *November*, 1653; *red chalk on vellum* 3 *in. by* $2\frac{7}{8}$ *in.* (76 *mm. by* 74 *mm.*)

J. DE VRY.

Portrait of Constantyn Huygens, Pensionary of Holland (1596-1687); head turned slightly to the left; *red chalk* $6\frac{3}{4}$ *in. by* $5\frac{3}{4}$ *in.* (170 *mm. by* 145 *mm.*) 2

No. 95.

CORNELIS DE WAEL, 1592-1662.

101 Scene on a Quay; a herring merchant and his wife directing the packing of fish in tubs; *pen and bistre, washed with blue*
$7\frac{3}{4}$ *in. by* $12\frac{1}{4}$ *in.* (197 *mm. by* 310 *mm.*)

ENGLISH SCHOOL, *Late XVIIth Century.*

102 Sporting Scene in a Landscape; in the foreground spaniels and other dogs with a dead hare; in the distance horsemen and a ruined castle on a hill; *gouache on vellum*
10 *in. by* $14\frac{3}{4}$ *in.* (255 *mm. by* 375 *mm.*)

THOMAS WORLIDGE, 1700-1766 (ATTRIBUTED TO).

Bust of a Man in a cap, with a chain round his neck, in pseudo-Rembrandtesque style; *black chalk*
$13\frac{1}{4}$ *in. by* 9 *in.* (335 *mm. by* 230 *mm.*) 2

J. GEORGES.

103 London Bridge from the Southern end; *signed and dated* 188(?); *water-colours*
$8\frac{5}{8}$ *in. by* 11 *in.* (220 *mm. by* 278 *mm.*)

Westminster: The Houses of Parliament, Abbey and St. John's Church seen across the River; *water-colours*
$8\frac{1}{2}$ *in. by* $10\frac{3}{4}$ *in.* (215 *mm. by* 275 *mm.*) 2

Another Property.

ITALIAN AND SPANISH SCHOOLS.

IN THE PORTFOLIO.

ANNIBALE CARRACCI, 1560-1609.

104 Three Studies of Hands; *red chalk*
$15\frac{3}{4}$ *in. by* $10\frac{3}{4}$ *in.* (402 *mm. by* 272 *mm.*)

SALVATORE ROSA, 1615-1673.

A Philosopher meditating in a Landscape; and A seated Man in a Landscape, a pair; *bistre, pen and wash*
octagonal, $16\frac{1}{2}$ *in. by* $12\frac{1}{2}$ *in.* (420 *mm. by* 320 *mm.*) 3

GUISEPPE RIBERA—SPAGNOLETTO, 1588-1652.

105 The Crucifixion of St. Andrew; *red chalk* Wilson
$9\frac{1}{4}$ *in. by* $6\frac{1}{2}$ *in.* (237 *mm. by* 165 *mm.*)

FRENCH SCHOOL.

PIERRE OR DANIEL DUMONSTIER, FL. 1575-1625.

106 Head of a bearded Man; *black and red chalk* Parson
$7\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.* (190 *mm. by* 140 *mm.*)

ANTOINE WATTEAU, 1684-1721.

107 A Cupid holding his forefinger to his lips; *red chalk* Dumesnil
$5\frac{3}{4}$ *in. by* $4\frac{1}{4}$ *in.* (145 *mm. by* 110 *mm.*)

BERNARD PICART, 1673-1733 (?).

108 Back View of a Woman spreading linen on a table; *red chalk*
5 *in. by* $4\frac{1}{4}$ *in.* (125 *mm. by* 110 *mm.*)
Wilson

JEAN ETIENNE PARROCEL, 1696–*c.* 1717.

A Man with a musket on his shoulder; *red chalk*
$8\frac{3}{4}$ *in. by* 5 *in.* (223 *mm. by* 127 *mm.*) 2

ETIENNE JEAURAT, 1699-1789.

109 Three separate Studies of a Musketeer; *black and white chalk on buff paper* $9\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in.* (235 *mm. by* 105 *mm.*) 3
Parson

DUTCH, GERMAN AND FLEMISH SCHOOLS.

JAN ASSELIJN, *c.* 1610-1652.

110 The Skirts of a Wood; *black and white chalk on bluish grey paper* $14\frac{3}{4}$ *in. by* $19\frac{1}{4}$ *in.* (375 *mm. by* 490 *mm.*) do

HANS SEBALD BEHAM, 1500-1550.

111 Christ before Pilate; and The Entombment: two designs probably for stained glass panels; *pen and ink on oiled paper circular, diam.* 9 *in.* (230 *mm.*) 2

NICHOLAES BERGHEM, 1620-1683.

112 Sheet of Studies of Italian Peasant Women, *brush and grey* 8 *in. by* 6 *in.* (205 *mm. by* 155 *mm.*)

A laden Pack-horse and a Sheep; *in red chalk*; by the same $6\frac{1}{2}$ *in. by* 9 *in.* (165 *mm. by* 235 *mm.*) 2

ANTHONIS VAN DYCK, 1599-1641.

113 Sketch of a Costume described as for a portrait of Peter de Jode, but does not correspond with the known portraits of either father or son; *black and white chalk on bluish grey paper* $7\frac{3}{4}$ *in. by* $5\frac{1}{2}$ *in.* (200 *mm. by* 140 *mm.*)

Portrait of Prince Thomas of Savoy; *black and red chalk, touched with pen and bistre* 4 *in. by* 3 *in.* (100 *mm. by* 75 *mm.*) 2

AEGIDIUS NEYTS, 1623–*c.* 1687.

114 Sketch from Nature; ruins on a wooded knoll; *signed*; *pen and bistre and water-colours* 6 *in. by* $7\frac{3}{4}$ *in.* (150 *mm. by* 197 *mm.*)

SCHOOL OF NUREMBERG, 1521.

115 St. Jerome Kneeling in Penitence; *dated*; *pen and bistre* 6 *in. by* $4\frac{1}{4}$ *in.* (150 *mm. by* 105 *mm.*)

GERMAN SCHOOL, *XVIth Century.*

Procession of Centaurs, Silenus and Diana; *pen and ink washed with grey* 2 *in. by* $10\frac{3}{4}$ *in.* (50 *mm. by* 275 *mm.*)

MONOGRAMMIST H.S., 1651.

Shield of Arms: Skull on a Globe in an ornamental cartouche, perhaps for stained glass; *signed and dated* 23 *August*, 1651; *pen and bistre and water-colours* $6\frac{3}{4}$ *in. by* $5\frac{3}{4}$ *in.* (172 *mm. by* 133 *mm.*) 3

ADRIAEN VAN DE VELDE, 1635-6–1672.

116 Four Studies of Boys seated on the ground; *black and white chalk on greyish blue paper*; *three on one mount* 5 *in. by* $6\frac{1}{2}$ *in.* (125 *mm. by* 165 *mm.*); $4\frac{1}{4}$ *in. by* $6\frac{3}{4}$ *in.* (108 *mm. by* 173 *mm.*); $5\frac{1}{4}$ *in. by* $11\frac{1}{2}$ *in.* (135 *mm. by* 293 *mm.*) 3

JAN VINCENTSZ VAN DER VINNE, 1663-1721.

117 A Skirmish of Horsemen; *signed*; *black chalk brush and ink* $4\frac{1}{4}$ *in. by* 5 *in.* (110 *mm. by* 125 *mm.*)

*** From the Woodburn collection.

CORNELIS DE WAEL, 1592-1662.

118 A Family Group: a mathematician and his sons at a table, his wife and other children grouped round; *signed, pen and indian ink* $6\frac{3}{8}$ *in. by* $7\frac{1}{8}$ *in.* (157 *mm. by* 182 *mm.*)

ENGLISH SCHOOL.

ANTHONY WALKER, 1726-1765.

119 The Four Quarters of the Globe bringing tribute to Britannia; *signed and dated* 1755; *pen and ink washed with grey* 11 *in. by* $7\frac{1}{2}$ *in.* (280 *mm. by* 200 *mm.*)

Prisoners and Tribute brought to an Emperor; *pen and ink washed with grey* $7\frac{1}{8}$ *in. by* $5\frac{1}{4}$ *in.* (180 *mm. by* 130 *mm.*) 2

SECOND DAY'S SALE.

Wednesday, February 16th, 1921.

The Property of a Gentleman.

ITALIAN AND SPANISH SCHOOLS.

In the Portfolio.

ANNIBALE CARRACCI, 1560-1609.

LOT

125 A Cupid, blowing double flutes, seated on an urn supported by books; *pen and bistre*
9 *in. by* 6¼ *in.* (225 *mm. by* 160 *mm.*)
The Rape of Proserpine, by Luca Cambiaso; and two others 4

EL GRECO, *c.* 1548-1625.

126 Two Male Saints in heavy draperies, standing, one holding a cross the other a book; above is an angel; *red chalk, pen and bistre* 6½ *in. by* 3¾ *in.* (165 *mm. by* 95 *mm.*)
and three others 4

ITALIAN SCHOOL, *XVIth Century.*

127 Martyrdom of a Saint; *bistre, pen and wash*
11 *in. by* 8 *in.* (278 *mm. by* 198 *mm.*)
and one other 2

FRENCH SCHOOL.

THOMAS COUTURE, 1815-1879.

128 Half-length of a Man in eighteenth century costume; *black chalk on greyish blue paper*
11½ *in. by* 16 *in.* (290 *mm. by* 410 *mm.*)
and four others 5

NARCISSE VIRGILE DIAZ, 1807-1876.

129 Study from the nude; *black chalk on lilac paper*
6 *in. by* 4 *in.* (153 *mm. by* 100 *mm.*)
and six others 7

J. GUILLEROT.

130 Landscape, a lake and castle among trees; *pen and ink*
8 *in. by* 10½ *in.* (205 *mm. by* 270 *mm.*)
*** From the collection of Charles Rogers.
and four others 5

GERMAN, DUTCH AND FLEMISH SCHOOLS.

ABRAHAM BLOEMART, 1564-1657.

131 The Israelites washing at the spring in the wilderness; *signed and dated* 1616; *pen and bistre washed with blue*
13¼ *in. by* 19 *in.* (340 *mm. by* 480 *mm.*)
and three others 4

GERMAN SCHOOL, *XVIIIth Century.*

132 View of Ratisbon; *indian-ink, pen and wash*
6 *in. by* 11 *in.* (150 *mm. by* 275 *mm.*)
and two others 3

ENGLISH SCHOOL.

DAVID COX, 1783-1859.

133 Pembroke Castle from the river; *black lead*
7 *in. by* 18 *in.* (180 *mm. by* 455 *mm.*)

HENRY EDRIDGE, A.R.A., 1769-1821.

134 The Duke of Sussex, whole-length, standing, in Highland costume; *black lead* 14½ *in. by* 8 *in.* (365 *mm. by* 205 *mm.*)
and three other portraits of the same period 4

JOHN FLAXMAN, R.A., 1755-1826.

135 Hesiod accompanied by Victory dedicating a tripod to the Muses; design for silver or Wedgwood ware; *pen and bistre*
10¾ *in. by* 8¼ *in.* (270 *mm. by* 210 *mm.*)
and three other figure subjects of the same period 4

HENRY FUSELI, R.A., 1741-1825.

136 Seated Figure of a Girl looking down; *black chalk washed with ink* 11½ *in. by* 6¾ *in.* (290 *mm. by* 170 *mm.*)
and a Sketch for the Death of Major Pierson, by J. S. COPLEY, R.A. 2

T. GAINSBOROUGH, R.A., 1727-1788.

137 Landscape: a hollow lane; *black chalk* 7½ *in. by* 12 *in.* (190 *mm. by* 300 *mm.*)
and six others 7

GILES HUSSEY, 1710-1788,
AFTER ANNIBALE CARRACCI.

138 Galatea, copy from the fresco on the ceiling of the Galleria Farnese; *signed*; *pastels* 15 *in. by* 21 *in.* (385 *mm. by* 540 *mm.*)
and three others 4

MARCELLUS LAROON, 1679-1772.

139 "Jack Hoff's Ghost"; caricature group of seven figures; *black lead* 7 *in. by* 14½ *in.* (175 *mm. by* 375 *mm.*)
A whole-length standing Figure of a Gentleman, by WILLIAM JOHNSON (1708-67)
and one other figure subject of the same period 3

SIR THOMAS LAWRENCE, P.R.A., 1769-1830.

140 Sketch for the picture of Lady Dover and child; *black lead* 5¾ *in. by* 4½ *in.* (145 *mm. by* 110 *mm.*)
and one other pencil portrait of the period 2

JOHN FREDERICK LEWIS, R.A., 1805-1876.

141 State-bed at Knole; *water-colours* 10 *in. by* 13¾ *in.* (265 *mm. by* 350 *mm.*)
two Pencil Sketches of Shipping, by GEORGE CHALMERS, *dated* 1866; and one other 4

GEORGE MORLAND, 1763-1804.

142 A Man asleep, with his head resting on a bank ; *brush and bistre* 12 *in. by* 8½ *in.* (310 *mm. by* 210 *mm.*)

A Sussex Bull, by JAMES WARD, R.A., 1804 ; and one other 3

WILLIAM JOHN MÜLLER, 1812-1845.

143 The Bridge of the Rialto seen from the middle of the canal below ; *black lead* 8 *in. by* 19 *in.* (205 *mm. by* 485 *mm.*)

and one other 2

JOHN OPIE, R.A., 1761-1807.

144 Portrait of a Man said to be David Garrick ; half-length, his left hand supporting his head ; *black and white chalk on greyish-blue paper* 15¾ *in. by* 13 *in.* (400 *mm. by* 330 *mm.*)

and three others in similar materials 4

G. ROMNEY, 1734-1802.

145 Portrait of a Lady, whole-length, standing, leaning on a pedestal ; *water-colours* 17¼ *in. by* 11¾ *in.* (435 *mm. by* 300 *mm.*)

and two Heads in chalk by the same 3

146 A Folio Album, 22¾ *in. by* 18 *in.* (575 *mm. by* 460 *mm.*), *with brown paper leaves*, containing thirty-nine Sketches by various artists of the Italian, French and Old English Schools

FRAMED.

ITALIAN AND SPANISH SCHOOLS.

FERDINANDO GALLI.—BIBIENA, 1656-1729.

147 Architectural Design for Theatrical Scenery ; *pen and ink* 7½ *in. by* 5⅝ *in.* (190 *mm. by* 140 *mm.*)

and four others 5

GIOVANNI FRANCESCO BARBIERI.—GUERCINO, 1591-1666.

148 Landscape, with a church on the left and the funeral procession of a monastic Saint; *pen and bistre*
$11\frac{3}{4}$ *in. by* $16\frac{1}{2}$ *in.* (300 *mm. by* 420 *mm.*)
*** From the Earl of Warwick's collection.
and two Landscapes, by REMIGIO CANTAGALLINA 3

ITALIAN SCHOOL, *Early XIXth Century.*

149 Heads of a Boy and a Male Bacchant; *oil colours on paper*
$5\frac{3}{4}$ *in. by* 9 *in.* (145 *mm. by* 225 *mm.*)

CARLO MARATTI, 1625-1713.

150 Head of the Virgin; *red chalk heightened with white*
9 *in. by* 7 *in.* (225 *mm. by* 170 *mm.*)
and two others 3

LUIS MENENDEZ, 1716-1780.

151 Portrait of Ferdinand VI of Spain; *black and red chalk*
$6\frac{3}{4}$ *in. by* $5\frac{1}{4}$ *in.* (167 *mm. by* 130 *mm.*)
and a Portrait of Philip V, by the same 2

FRANCESCO MAZZUOLA.—PARMIGIANINO, 1503-1540.

152 The Virgin and Child in a medallion, on a pedestal with figures on either side and an angel below; *pen and bistre*
$4\frac{1}{4}$ *in. by* $2\frac{3}{8}$ *in.* (110 *mm. by* 60 *mm.*)
*** From the collections of Jonathan Richardson, the younger, and Sir Joshua Reynolds.
A Pietà with child angels, by the same; and one other 3

ANDREA DEL SARTO, 1486-1531.

153 Standing Figure of a Man in heavy draperies, seen from behind; *black chalk*
$8\frac{1}{2}$ *in. by* $3\frac{3}{8}$ *in.* (210 *mm. by* 85 *mm.*), *arched top*
The Adoration of the Magi, by POLIDORO DA CARAVAGGIO; and two others 4

IPPOLITO SCARSELLA.—SCARSELLINO, 1551-1621.

154 Ariadne Forsaken; *bistre, pen and wash heightened with white on buff paper*
$7\frac{3}{4}$ *in. by* $10\frac{1}{2}$ *in.* (197 *mm. by* 268 *mm.*)
*** From the Crozat and J. MacGowan collections.
and two others 3

GIOVANNI DOMENICO TIEPOLO, 1726-1804.

155 Nine Figures of Flying Angels; sketches for a ceiling; *signed*; *in pen and wash* 15½ *in. by* 10¼ *in.* (400 *mm. by* 260 *mm.*)

GASPARO VANVITELLI, 1647-1736.

156 Landscape, with a waterfall in a valley; *pen and bistre washed with grey* 10 *in. by* 17¾ *in.* (250 *mm. by* 400 *mm.*)

*** From Sir Joshua Reynolds' collection.

Two Groups of Peasants, *in gouache*, by FRANCESCO ZUCCARELLI, R.A. 3

FRENCH SCHOOL.

J. B. S. CHARDIN, 1699-1779.

157 A Family Group, the child with a go-cart, amongst ruins; *red chalk* 5½ *in. by* 8 *in.* (140 *mm. by* 205 *mm.*) and five others 6

NARCISSE VIRGILE DIAZ, 1807-1876.

158 Venus and Cupid; *black and white chalk on lilac paper* 7½ *in. by* 5½ *in.* (190 *mm. by* 140 *mm.*) and three others 4

JEAN HONORÉ FRAGONARD, 1732-1806.

159 Sketch for a foreground; an Italian flower-pot and the base of a statue; *pen and bistre washed with grey* 5⅜ *in. by* 8 *in.* (135 *mm. by* 125 *mm.*)

A View of the Acqua Paola, Rome, by the same; and two others 4

FRENCH SCHOOL, *XVIIIth Century.*

160 A pair of Heads of Young Women turned to the left; *indian-ink wash* 3¼ *in. by* 2½ *in.* (83 *mm. by* 65 *mm.*)

HUBERT FRANÇOIS BOURGUIGNON.—GRAVELOT, 1699-1773.

161 Back of a Little Girl in a cap and sacque, holding a doll; *black and red chalk* 12 *in. by* 7½ *in.* (300 *mm. by* 190 *mm.*)

Sketch of a Little Girl, by PAUL GREGOIRE; and two others 4

JEAN AUGUSTE DOMINIQUE INGRES, 1780-1867.

162 A National Guardsman, 1814; back of a man in uniform raising his hat; *black lead*
9 *in. by* 5 *in.* (230 *mm. by* 120 *mm.*)
and three others 4

JEAN BAPTISTE LEPRINCE, 1733-1781.

163 Half-length Figures of Two Muses; *pen and bistre wash*
$7\frac{5}{8}$ *in. by* $10\frac{3}{4}$ *in.* (195 *mm. by* 270 *mm.*)
and four others 5

J. B. VAN LOO, 1684-1745.

164 Head of a Little Child; *black and red chalk*
octagonal, 10 *in. by* 8 *in.* (255 *mm. by* 198 *mm.*)
and two others 3

GERMAN, DUTCH AND FLEMISH SCHOOLS.

LUDOLF BACKHUYZEN, 1631-1708.

165 Seapiece; agitated sea with many sailing vessels tossing on it; *dated* 1651; *pen and bistre washed with grey*
$7\frac{1}{2}$ *in. by* 12 *in.* (190 *mm. by* 300 *mm.*)

J. BOLTHUIS.

166 Four Views in Dutch Towns; *signed and dated* 1791 *and* 1792; *indian ink, pen and wash*
3 *in. by* $4\frac{1}{8}$ *in.* (80 *mm. by* 104 *mm.*) 4

ANDRIAEN COLLAERT, *c.* 1560-1618.

167 Romantic Landscape, with a fantastic castle and other buildings; *signed*; *pen and ink*
7 *in. by* $11\frac{3}{4}$ *in.* (180 *mm. by* 300 *mm.*)
and three others 4

CORNELIS DUSART, 1660-1704.

168 A Woman emptying a pail into a tub; *black and red chalk*
$4\frac{1}{4}$ *in. by* $2\frac{1}{2}$ *in.* (110 *mm. by* 63 *mm.*)
Diana and Callisto, *in water-colours, by* DIRK VAN DER LISSE;
and one other 3

AFTER VAN DYCK.

169 Charity, drawing for the engraving; *black chalk heightened with white* $17\frac{1}{2}$ *in. by* $14\frac{3}{4}$ *in.* (450 *mm. by* 375 *mm.*)

and three others 4

GERMAN SCHOOL, *XVth Century.*

170 St. John the Evangelist; *ink, pen and wash* $7\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.* (195 *mm. by* 140 *mm.*)

and two others 3

DE GHEYN.

171 Two Horses; *signed*; *red chalk* $4\frac{1}{8}$ *in. by* $5\frac{1}{2}$ *in.* (105 *mm. by* 140 *mm.*)

*** From the Boddington collection.

and a Sketch of an Old Horse; *in black chalk, signed F. W.* 2

JOSUA DE GRAVE, FL. *c.* 1672-1711.

172 Fortifications on the outskirts of Louvain; inscribed with the date, July 18, 1674; *pen and bistre washed with grey* $3\frac{3}{4}$ *in. by* 6 *in.* (95 *mm. by* 150 *mm.*)

and two other Dutch Landscapes 3

AARNOUT TER HIMPEL, B. 1634.

173 Landscape; a village green with numerous figures, on the left a cottage and tall trees; *in an oval; signed on the back; pen and bistre washed with indian ink* $9\frac{1}{4}$ *in. by* 7 *in.* (235 *mm. by* 173 *mm.*)

*** From the Ginsburg collection.

N. VAN LYNBORG.

174 Landscape with a waggon being ambushed by robbers; *on the back is a letter signed by the artist and dated Haarlem, August* 2, 1669; *pen and bistre* 6 *in. by* 8 *in.* (155 *mm. by* 210 *mm.*)

Landscape with figures, by F. T. MANNSKIRCK; and two others 4

ESIAS VAN DE VELDE, *c.* 1590-1630.

175 Extensive undulating Landscape, with a road on which are a coach, horsemen, etc.; *pen and bistre washed with ink* $7\frac{1}{4}$ *in. by* $10\frac{1}{2}$ *in.* (185 *mm. by* 270 *mm.*)
and a Facsimile, by PLOOS VAN AMSTEL, after VERBOOM 2

WILLEM VAN DE VELDE, THE YOUNGER, 1633-1707.

176 A Harbour with vessels saluting; fishermen drawing a net in the foreground; *pen and bistre*
8 *in. by* $12\frac{1}{4}$ *in.* (200 *mm. by* 310 *mm.*)

THOMAS WIJCK, *c.* 1616-1677.

177 Interior of the ruins of a vast Roman brick vaulted structure with a pool of water; *red chalk, washed with grey*
8 *in. by* $12\frac{1}{2}$ *in.* (205 *mm. by* 320 *mm.*)
*** From the collection of P. H. Lancrinck.

FRANZ XAVIER WINTERHALTER, 1806-1873.

178 Head of a Young Man; *black chalk*
$6\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in.* (165 *mm. by* 135 *mm.*)
and two similar Heads by the same 3

ENGLISH SCHOOL.

MARY BEALE, 1632-1697, AFTER VAN DYCK.

179 Head of Paulus Pontius; *red chalk*
$5\frac{1}{2}$ *in. by* 4 *in.* (140 *mm. by* 115 *mm.*)
and three other Portraits 4

ADAM BUCK, 1759-1833.

180 A Little Girl; whole-length in a white frock, standing in a landscape, dangling a straw hat by her side; *signed*; *water-colours* $9\frac{1}{4}$ *in. by* $7\frac{1}{4}$ *in.* (235 *mm. by* 185 *mm.*)
and three others 4

CHARLES CONDER, 1868-1909.

181 A Man and a Lady, in seventeenth century costume, looking at a book; *signed*; *coloured crayons*
$14\frac{1}{4}$ *in. by* $11\frac{1}{2}$ *in.* (360 *mm. by* 295 *mm.*)
A Design for stained glass by FREDERICK SHIELDS 2

RICHARD COSWAY, R.A., 1740-1821.

182 The Judgment of Paris; *black lead*
9 *in.* *by* 7 *in.* (230 *mm.* *by* 175 *mm.*)

and one other 2

DAVID COX, 1783-1859.

183 Clifford Castle; *black chalk heightened with body white on buff paper* 7½ *in.* *by* 11 *in.* (190 *mm.* *by* 280 *mm.*)

Another Sketch of the same; *in black chalk*; and a Study of a Waggon and Team, all by the same 3

DAVID COX, 1783-1859.

184 Clevedon Castle; *water-colours*
5½ *in.* *by* 9 *in.* (140 *mm.* *by* 230 *mm.*)

and two others by the same 3

GEORGE DANCE, 1741-1825.

185 Portrait of a Boy writing; *pen and ink*
9½ *in.* *by* 8¼ *in.* (245 *mm.* *by* 210 *mm.*)

and two other Portraits of the same period 3

PETER DE WINT, 1784-1849.

186 The Gatehouse of Stokesay Castle; *black lead heightened with body white on buff paper*
9¾ *in.* *by* 6¾ *in.* (248 *mm.* *by* 172 *mm.*)

A Sketch in Leigh Woods, by W. MÜLLER; *in water-colours*; and five others 7

JOHN DOWNMAN, A.R.A., 1750-1824.

187 Two Boys; whole-lengths, standing in a landscape; *bistre, pen and wash* 7 *in.* *by* 5½ *in.* (180 *mm.* *by* 140 *mm.*)

also Lady Rushout and Daughter, after ANGELICA KAUFFMAN; and two others 4

ENGLISH SCHOOL, 1600-1625.

188 Pastoral Scene; a man sowing grain in the foreground; possibly designed for embroidery; *water-colours on vellum*
7 *in.* *by* 6¾ *in.* (180 *mm.* *by* 173 *mm.*)

ENGLISH SCHOOL, *Late XVIIIth Century.*

189 British Sailors boarding a small two-masted ship in a harbour under the guns of a fort; a furious battle raging on the deck; *indian ink, pen and wash*
15 *in. by* 22 *in.* (385 *mm. by* 590 *mm.*)
and a similar subject, the vessels and the fort here flying the tricolor flag; *water-colours*
11½ *in. by* 15½ *in.* (290 *mm. by* 410 *mm.*) 2

ENGLISH SCHOOL, *Early XIXth Century.*

190 A Lady; half-length, in a high-waisted dress and ruff; *water-colours* *oval,* 3½ *in. by* 3 *in.* (90 *mm. by* 75 *mm.*)
and another 2

ENGLISH SCHOOL OF CANALETTO.

191 The Bridge of the Rialto and surrounding buildings; *dated Oct.* 3, 1811; *indian ink, pen and wash*
10½ *in. by* 14¼ *in.* (265 *mm. by* 360 *mm.*)

THOMAS GIRTIN, 1775-1802.

192 Two Hulks lying side by side; *black lead washed with bistre and grey* 7 *in. by* 12¾ *in.* (180 *mm. by* 325 *mm.*)

FREDERICK GOODALL, R.A., 1822-1904.

193 Portrait of a Lady in evening dress, seated in a box at the theatre; *black lead* 8¾ *in. by* 6¼ *in.* (223 *mm. by* 160 *mm.*)
Caricature of Sir Robert Peel, in eighteenth century costume and a large wig, by RICHARD DOYLE; and two others 4

SILVESTER HARDING, 1745-1809.

194 Portrait of Edward Bancroft, bust facing the spectator; *water-colours* *oval,* 4½ *in. by* 3½ *in.* (110 *mm. by* 85 *mm.*)
and three others; *in water-colours or pastel* 4

SCHOOL OF HOGARTH.

195 The Jealous Lover, a clergyman surrounded by ladies; *pen and ink heightened with black and red*
9 *in. by* 11 *in.* (225 *mm. by* 280 *mm.*)
and two other Figure Subjects of the same period 3

JOHN HOPPNER, R.A., 1758-1810.

196 Whole-length of a Lady with her back to the spectator, wearing a black shawl and high-crowned hat; *bistre and ink wash* 21 *in. by* 14½ *in.* (535 *mm. by* 365 *mm.*)

JOHN HOPPNER, RA., 1758-1810.

197 Sketch of a Landscape; *brown chalk washed with grey* 18 *in. by* 15 *in.* (460 *mm. by* 380 *mm.*)

and one other 2

AFTER SIR THOMAS LAWRENCE, P.R.A., 1769-1830.

198 Portrait of Archbishop Howley, seated looking to the left; *monochrome in oils on canvas* 16½ *in. by* 13¼ *in.* (420 *mm. by* 335 *mm.*)

A Head of a Man, by SIR W. C. ROSS, R.A., 1826; *in pencil*; and another male portrait 3

ATTRIBUTED TO SIR THOMAS LAWRENCE, P.R.A., 1769-1830.

199 Stephen Kemble as Sir Toby Belch; *black lead* 8¼ *in. by* 6¼ *in.* (210 *mm. by* 160 *mm.*)

and three other Figure Subjects of the same period 4

ATTRIBUTED TO SIR PETER LELY, 1618-1680.

200 Portrait of a Man, three-quarter length, seated, wearing a flowing gown; *bistre wash, heightened with white on brown paper* 6½ *in. by* 5 *in.* (165 *mm. by* 125 *mm.*)

An oil sketch in monochrome, of a Lady, attributed to SIR G. KNELLER; and six Heads of the same school 8

P. J. DE LOUTHERBOURG, R.A., 1740-1812.

201 A blue-coat Boy, full-length standing figure; *water-colours* 9 *in. by* 6¼ *in.* (230 *mm. by* 160 *mm.*)

A Citizen and his Family in a gig, by H. W. BUNBURY; and three others 5

SIR J. E. MILLAIS, P.R.A., 1829-1896.

202 Head of a little Girl, with closed eyes; *black chalk and black lead* 8¼ *in. by* 5¾ *in.* (210 *mm. by* 145 *mm.*)

and a profile of a Lady, by HOLMAN HUNT 2

PAUL FALCONER POOLE, R.A., 1807-1879.

203 The Destruction of Herculaneum ; *body colours*
$10\frac{1}{2}$ *in. by* 15 *in.* (280 *mm. by* 380 *mm.*)
and two others 3

S. PUTT.

204 Portrait of Mr. Swanton of Winchester, 1761 ; *black lead on vellum* *oval*, $4\frac{1}{2}$ *in. by* $3\frac{3}{4}$ *in.* (115 *mm. by* 95 *mm.*)

Portrait of a man, by FRANCIS PARSONS ; and four other Heads on three mounts 6

DAVID ROBERTS, R.A., 1796-1864.

205 The Fortress of Malta ; *black lead*
$5\frac{1}{2}$ *in. by* $8\frac{1}{2}$ *in.* (140 *mm. by* 215 *mm.*)
and two other pencil landscapes 3

ATTRIBUTED TO WILLIAM MAKEPEACE THACKERAY, 1811-1863.

206 Little Essex Street, London ; *water-colours*
$4\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.* (110 *mm. by* 115 *mm.*)
and three others 4

SIR DAVID WILKIE, R.A., 1785-1841.

207 The Italian Mother ; sketch for the picture ; *brush and bistre*
$11\frac{1}{4}$ *in. by* $9\frac{1}{4}$ *in.* (285 *mm. by* 235 *mm.*)
and two other Sketches by the same 3

RICHARD WILSON, R.A., 1714-1782.

208 Italian Ruins with monks kneeling before a shrine ; *black and white chalk on buff paper*
6 *in. by* $8\frac{3}{4}$ *in.* (150 *mm. by* 220 *mm.*)
and two other Landscapes 3

HAMLET WINSTANLEY, 1698-1756.

209 Portrait of Sarah, Duchess of Marlborough, after Kneller ; half-length in low-necked dress and ermine robe ; *black lead*
oval, 8 *in. by* $6\frac{1}{2}$ *in.* (195 *mm. by* 165 *mm.*)

GEORGE VERTUE, 1684-1756.

210 Portrait of Jeremiah Clarke, Music Master (1669?-1707) ; bust facing the spectator, looking to the right ; *black lead*
6 *in. by* $4\frac{1}{2}$ *in.* (155 *mm. by* 110 *mm.*)

The Property of Sir Kenneth Mackenzie, Bt.

of Gairloch, Ross-shire.

In the Portfolio.

ITALIAN SCHOOL.

ALESSANDRO TURCHI.—L'ORBETTO, 1582-1648.

LOT

211 The Holy Family; *black chalk, pen and bistre wash* $7\frac{3}{4}$ *in. by* $10\frac{1}{4}$ *in.* (197 *mm. by* 260 *mm.*)

FRANCISCO VANNI, 1563-1609.

The Virgin and Child seated on clouds; *bistre, pen and wash, heightened with white* *oval,* 8 *in. by* $6\frac{1}{2}$ *in.* (205 *mm. by* 165 *mm.*)

*** From the Dargenville and Destouche collections.

LODOVICO CARRACCI, 1555-1619.

St. Jerome and St. Francis; standing figures; *bistre, pen and wash* $10\frac{3}{8}$ *in. by* $7\frac{1}{2}$ *in.* (263 *mm. by* 190 *mm.*)

PIETRO BERRETINI DA CORTONA, 1596-1669.

Tullia driving her chariot over the body of her father; composition of many figures; *bistre, pen and wash* $10\frac{1}{2}$ *in. by* $18\frac{3}{8}$ *in.* (265 *mm. by* 468 *mm.*) 4

FRENCH SCHOOL.

JACQUES COURTOIS.—BOURGUIGNON, 1621-1676.

212 Skirmish of Cavalry outside the walls of a town; an obelisk on the right; *pen and bistre washed with grey* $10\frac{1}{2}$ *in. by* $16\frac{1}{4}$ *in.* (265 *mm. by* 415 *mm.*)

FRANÇOIS VERDIER, 1651-1730.

The Holy Family, with St. Elizabeth and the infant St. John; in the background angels, one playing a lute; *black chalk and ink wash* 7 *in. by* 9 *in.* (180 *mm. by* 230 *mm.*) 2

DUTCH AND FLEMISH SCHOOLS.

PETER VAN BLOEMEN, 1657-1720.

213 A pair of Drawings of a farrier shoeing a horse, which is being held by two other men; *indian ink wash* $7\frac{1}{2}$ *in. by* 10 *in.* (190 *mm. by* 255 *mm.*) 2

PEETER VAN BREDAEL, 1629-1719.

214 The Stirrup-cup; a lady and gentleman on horseback at the entrance of a house, servants carrying baggage, etc.; *brush and ink on vellum* $8\frac{1}{8}$ *in. by* $6\frac{1}{4}$ *in.* (205 *mm. by* 160 *mm.*)

JAN BRUEGHEL, THE ELDER, 1568-1625.

215 A Coach and Horses, and groups of peasants on the road to market; *red chalk, pen and bistre* $6\frac{1}{8}$ *in. by* $9\frac{5}{8}$ *in.* (155 *mm. by* 243 *mm.*)

Peasants with carts, horses and cattle on a road; *pen and bistre washed with grey* $7\frac{3}{4}$ *in. by* $12\frac{1}{4}$ *in.* (195 *mm. by* 312 *mm.*)

Six small figures of peasants; *pen and ink washed with bistre* $5\frac{1}{4}$ *in. by* $9\frac{3}{4}$ *in.* (135 *mm. by* 248 *mm.*)

View of a Village; *black lead washed with ink* $7\frac{1}{2}$ *in. by* $11\frac{3}{4}$ *in.* (193 *mm. by* 298 *mm.*)

Landscape, with peasants and carts; a way-side shrine on the left; *bistre, pen and wash touched with blue* $6\frac{7}{8}$ *in. by* $11\frac{3}{8}$ *in.* (175 *mm. by* 290 *mm.*) 5

PETER BRUEGHEL, THE ELDER, *c.* 1525-1569.

216 Village Scene; with numerous grotesque figures of peasants, representing an allegory of human life; *signed and dated,* 1559; *pen and bistre* $10\frac{3}{8}$ *in. by* $15\frac{1}{2}$ *in.* (265 *mm. by* 394 *mm.*)

[*See* ILLUSTRATION].

HENDRIK CARRÉ, THE ELDER, 1656-1721.

217 Cattle, goats and sheep at a watering place; *bistre, pen and brush touched with grey* $7\frac{1}{2}$ *in. by* $10\frac{7}{8}$ *in.* (190 *mm. by* 275 *mm.*)

ANTHONIS VAN DYCK, 1599-1641.

218 *Recto:* St. Anthony of Padua with the Infant Christ; *verso:* A Saint going to martyrdom; *bistre, pen and wash* $7\frac{1}{4}$ *in. by* $5\frac{5}{8}$ *in.* (183 *mm. by* 142 *mm.*)

SCHOOL OF VAN DYCK.

Half-length Portrait of a middle-aged Man, wearing a heavy cloak, in two different positions; *black chalk and ink wash* $11\frac{3}{8}$ *in. by* $8\frac{5}{8}$ *in.* (290 *mm. by* 220 *mm.*) 2

JAN GOEREE, 1670-1731.

219 Jael and Sisera, and Jephtha being met by his daughter; *a pair of compositions elaborately finished in sepia*
$5\frac{3}{8}$ *in. by* $8\frac{1}{8}$ *in.* (138 *mm. by* 208 *mm.*) 2

SCHOOL OF VAN GOYEN, 1596-1656.

220 Cattle Market near an inn; composition of many figures; *black chalk washed with ink*
$6\frac{1}{2}$ *in. by* $10\frac{5}{8}$ *in.* (165 *mm. by* 270 *mm.*)
*** A similar drawing, signed and dated 1653, is engraved in Ploos Van Amstel's "Imitations."

Scene on a frozen river; numerous figures with sledges and horses near a booth on an island; *black chalk washed with ink* $6\frac{1}{2}$ *in. by* $10\frac{1}{2}$ *in.* (165 *mm. by* 268 *mm.*) 2

GERARD DE LAIRESSE, 1640-1711.

221 The Good Samaritan; *three figures, highly finished in red chalk*
$8\frac{5}{8}$ *in. by* 11 *in.* (220 *mm. by* 284 *mm.*)

HENDRIK GOLTZIUS, 1568-1616.

A Nude Female Figure, and nineteen studies of heads; *red chalk* $11\frac{7}{8}$ *in. by* $7\frac{7}{8}$ *in.* (303 *mm. by* 198 *mm.*) 2

DIRCK MAES, 1656-1715.

222 Landscape, with a boar hunt; *signed: brush and Indian ink*
$4\frac{1}{4}$ *in. by* $7\frac{1}{2}$ *in.* (110 *mm. by* 190 *mm.*)

BALTHAZAR PAUL OMMEGANCK, 1755-1826.

223 Pastoral Landscape; a shepherd with sheep and goats, a ruined farm house in the middle distance; *signed; brush and ink heightened with white, on buff paper*
$12\frac{3}{4}$ *in. by* 18 *in.* (325 *mm. by* 458 *mm.*)

Similar Landscape; shepherds and shepherdesses with sheep and cattle in a valley, a cliff on the right; *signed; bistre, pen and wash* $13\frac{1}{8}$ *in. by* $17\frac{3}{4}$ *in.* (332 *mm. by* 450 *mm.*) 2

SCHOOL OF RUBENS.

224 Ten standing figures of Fathers of the Church and other Saints; architectural background; *ink wash, heightened with water-colours and white*
13 *in. by* $14\frac{1}{2}$ *in.* (330 *mm. by* 368 *mm.*)

No. 228.

DAVID TENIERS, THE YOUNGER, 1610-1690.

225 A peasant walking, playing a bagpipe, and preceded by a dog, in a landscape; *black lead*
$9\frac{1}{4}$ *in. by* $14\frac{1}{4}$ *in.* (235 *mm. by* 370 *mm.*)
[*See* ILLUSTRATION].

DAVID TENIERS, THE YOUNGER, 1610-1690.

226 A sheet of twelve Studies of Greyhounds; *black lead*
$7\frac{1}{2}$ *in. by* $12\frac{1}{2}$ *in.* (190 *mm. by* 320 *mm.*)

DAVID TENIERS, THE YOUNGER, 1610-1690.

227 Fourteen Peasants dancing to the music of a bagpiper; *black and red chalk* $6\frac{1}{8}$ *in. by* $7\frac{3}{4}$ *in.* (155 *mm. by* 198 *mm.*)
Peasants Dancing, *black lead*
$6\frac{7}{8}$ *in. by* $5\frac{7}{8}$ *in.* (175 *mm. by* 148 *mm.*) 2

GERARD TERBORCH, 1617-1681.

228 A boy seated, asleep on a rush-seated chair, a broad-brimmed hat on his knee; *black chalk*
$9\frac{5}{8}$ *in. by* 7 *in.* (245 *mm. by* 178 *mm.*)
[*See* ILLUSTRATION].

LODOWYK DE VADDER, 1605-1655.

229 Landscape with figures; a road on the skirts of a forest; *signed; brush and ink*
$8\frac{3}{4}$ *in. by* $11\frac{3}{4}$ *in.* (220 *mm. by* 300 *mm.*)

ADRIAEN VAN DE VELDE, 1635-6–1672.

230 Landscape; a man and woman in a meadow with a hedgerow beyond; *brush and ink touched with brown*
$6\frac{7}{8}$ *in. by* $12\frac{1}{4}$ *in.* (175 *mm. by* 310 *mm.*)
On the back is pasted a drawing by Abraham Rademaker, 1675-1735, of an extensive Landscape with buildings and a river; *pen and bistre washed with grey*
$6\frac{3}{8}$ *in. by* $10\frac{1}{8}$ *in.* (160 *mm. by* 257 *mm.*)

JAN BAPTISTE WEENIX, *c.* 1621-1660.

231 Standing Figure of a Boy in a broad-brimmed hat and voluminous cloak; *black chalk*
$7\frac{7}{8}$ *in. by* $3\frac{1}{8}$ *in.* (200 *mm. by* 80 *mm.*)

JOHN NIXON, FL. 1784-1818.

232 A Billingsgate Altercation; *signed and dated* 1781; *water-colours* $8\frac{3}{8}$ *in. by* $9\frac{1}{8}$ *in.* (213 *mm. by* 230 *mm.*)

and another 2

The Property of a Collector.

IN THE PORTFOLIO.

LE NAIN.

233 Sheet of Studies of Peasants receiving doles of bread, a cripple in a basket, a prisoner receiving alms, etc.; *red chalk on greyish-blue paper* 13 *in. by* $16\frac{3}{8}$ *in.* (330 *mm. by* 415 *mm.*)

JACQUES ANDRÉ PORTAIL, 1695-1759.

234 A Youth in a plumed hat seated on the ground playing a violin; and a separate Study of the Head; *black and red chalk* $9\frac{3}{8}$ *in. by* $7\frac{3}{4}$ *in.* (238 *mm. by* 198 *mm.*)

NICHOLAS POUSSIN, 1593-4–1665.

235 Allegorical Subject—Two Nymphs, from one of whom one of six cupids is removing a mask; *bistre, pen and wash touched with grey* $10\frac{1}{2}$ *in. by* $8\frac{1}{4}$ *in.* (270 *mm. by* 210 *mm.*)

Cupids about to sacrifice a goat before a herm of Pan; *brush and ink heightened with white on bluish-grey paper* *Oval,* $6\frac{1}{4}$ *in. by* $7\frac{3}{8}$ *in.* (160 *mm. by* 190 *mm.*) 2

SCHOOL OF DÜRER, 1471-1528.

236 A Stag standing in profile to the right; *pen and bistre* $5\frac{1}{2}$ *in. by* 8 *in.* (140 *mm. by* 203 *mm.*)

PAUL CONSTANTYN LA FARGUE, 1733 (?)-1782.

237 Landscape with an ox tethered near a brook; *signed*; *pen and bistre washed with ink* $4\frac{1}{2}$ *in. by* $6\frac{3}{4}$ *in.* (113 *mm. by* 172 *mm.*)

JAN VAN GOYEN, 1596-1656.

238 View in a Village; canal with boats and figures in the foreground, a church beyond; *black chalk and ink wash* $4\frac{3}{4}$ *in. by* $7\frac{3}{4}$ *in.* (120 *mm. by* 195 *mm.*)

JOSUA DE GRAVE, FL. *c.* 1672-1711.

239 View of Swartenwael in Yoorne, 1672; *signed*; *pen and bistre washed with ink* 4 *in. by* $6\frac{1}{4}$ *in.* (102 *mm. by* 157 *mm.*)

MEINDERT HOBBEMA, 1638-1709.

240 Landscape with thatched cottages among trees on the right; *black chalk* $8\frac{1}{2}$ *in. by* $14\frac{1}{2}$ *in.* (220 *mm. by* 365 *mm.*)

ISAAC VAN OSTADE, 1621-1649.

241 Street in a Village with peasants driving pigs and loading a waggon; *pen and bistre washed with ink* 7 *in. by* 11 *in.* (175 *mm. by* 278 *mm.*)

REMBRANDT VAN RIJN, 1606-1669.

242 Battle Scene; four horsemen, one of whom is falling to the ground, rushing towards the right; *bistre, pen and wash* $7\frac{1}{2}$ *in. by* $9\frac{3}{4}$ *in.* (190 *mm. by* 250 *mm.*)

ADRIAEN VAN DE VELDE, 1635-6-1672.

243 Landscape; a wide river in a valley between wooded cliffs; *black chalk washed with ink* 7 *in. by* $11\frac{5}{8}$ *in.* (180 *mm. by* 295 *mm.*)

ESIAS VAN DE VELDE, 1590-1630.

244 Landscape; a hay-rick near a clump of young oaks. On the back a fragment of a poem in couplets; *black chalk washed with ink* $4\frac{7}{8}$ *in. by* $6\frac{1}{2}$ *in.* (123 *in. by* 168 *in.*)

WILLEM VAN DE VELDE, THE YOUNGER, 1633-1707.

245 Sailing Barges and other Vessels; *signed and with part of an inscription in the artist's writing on the back*; *brush and ink* $5\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in.* (138 *mm. by* 132 *mm.*)

*** From the Earl of Warwick's collection.

THE PROPERTY OF

Sir John Stirling Maxwell, Bt.,

of Pollok House, Pollokshaws, N.B.

In the Portfolio.

JAN ASELIJN, 1610-1652.

246 Two Sketches of Ruins; *pen and bistre washed with ink*; *two on one mount*
10 *in.* *by* 8⅛ *in.* (256 *mm.* *by* 208 *mm.*), *and*
6 *in.* *by* 9½ *in.* (155 *mm.* *by* 243 *mm.*) 2

JAN BOTH, *c.* 1610-18–1652.

247 A Castle, with lofty battlemented towers, and a composition of Roman ruins, one having the inscription: CONCORDIA; *pen and bistre*; *two on one mount*
10⅛ *in.* *by* 9⅜ *in.* (260 *mm.* *by* 240 *mm.*) *and*
8⅛ *in.* *by* 11½ *in.* (207 *mm.* *by* 290 *mm.*)

An Allegorical Subject; many figures of peasants, etc., in a village street, by BRUEGHEL, 1559; *pen and bistre*
8¾ *in.* *by* 11½ *in.* (223 *mm.* *by* 293 *mm.*) 3

JAN VAN GOYEN, 1596-1656.

248 Two Sketches; a road bordered by young trees, and a country church near a stream; *black chalk*; *two on one mount*
4¾ *in.* *by* 9¼ *in.* (120 *mm.* *by* 235 *mm.*) *and*
4¾ *in.* *by* 9½ *in.* (120 *mm.* *by* 243 *mm.*)

And two others 4

249 Two Portfolios, containing One Hundred and Eighty-two Drawings, mostly by Old Masters of the Spanish School; *on ninety-six mounts*

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The Right Hon. Baroness Leconfield, *of Petworth House, Sussex;*
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COINS FROM PETROGRAD.

A modest collection of old coins belonging to the late Professor Julius Bogdanovitch Iverson, of Petrograd, found its way to Christie's yesterday and realised £609 for the professor's estate. The coins were rather of the keepsake than of numismatic value, twelve Polish gold ducats for Danzig making 14gs. Among various pictures and drawings at Sotheby's (where the Britwell books will be sold today) was a Tintoretto portrait of a Roman Councillor, £155 (Arthurton). A Constable landscape brought £102 (Bromhead), and a Rubens panel of a "Descent from the Cross" £100—formerly in the Methuen collection.

Messrs. Robinson, Fisher, and Harding conducted a sale at 12, Hobart-place, a dressing-table and a pair of bedside tables realising £220, and a Chevallier rosewood commode 125gs.

OF SALE.

buyer; and if any dispute arise disputed shall be immediately auctioneer cannot decide the said

18.; above five pounds 2*s.* 6*d*.

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V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

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M. A. J. BAUER.

LOT		
1	A Street in Cairo; and In Morocco	2

F. BRACQUEMOND.

2	Le Lapin; and The Abbey Farm, by F. L. Griggs	2

SIR F. SEYMOUR HADEN.

3	Egham Lock (*H.* 16), *second state*	1
4	Kidwelly Town (*H.* 24), *unsigned*; and Kidwelly Castle (*H.* 25), *second state, unsigned*	2
5	Amstelodamum (*H.* 43), *second state*	1
6	Kilgaren Castle (*H.* 65)	1

SIR CHARLES HOLROYD.

6A A Pastoral; and Thanks for Victory 2

A. LEGROS.

7 La Maison du Charron 1

8 Les Moissonneurs; and Le Canal, *unsigned* 2

FRED. RICHARDS.

9 Peascod Street, Windsor; Siena; and Vire 3

J. C. ROBINSON.

10 Corfe Castle; and The Storm 2

W. STRANG, R.A.

11 The Slaughterhouse (*L. B.* 243) 1

12 The Monument (277) 1

The Property of the Rev. R. H. Gent,

of 44, Norfolk Road, Maidenhead.

D. Y. CAMERON.

13 Perth Bridge; Ehrenbreitstein, by Sir Frank Short; and The Thames at Richmond, by M. Lalanne, *all unsigned* 3

J. A. McN. WHISTLER.

14 Billingsgate (*Wedmore*, 45), *second state* 1

15 Swan and Iris (*Kennedy*, 241) 1

16 Savoy Pigeons (*Way*, 118); and The Smith's Yard (88), *lithographs* 2

17 The Doctor (*Way*, 78); Gants de Suède (26); Little Evelyn (110); and two others by S van s'Gravesande and Fantin Latour, *lithographs* 5

The Property of Robert Gibbings, Esq.

of 35, Redcliffe Square, S.W.

AUGUSTUS E. JOHN.

18	The Serving Maid (*Campbell Dodgson*, 41), *sixth state*	1
19	Anne with a Lace Shawl (*C. D.* 46), *second state*	1
20	A Girl's Head—d (*C. D.* 61)	1
21	A Girl's Head—f (*C. D.* 66)	1
22	Lucy (*C. D.* 70), *second state*	1

Other Properties.

JAMES McBEY.

23	Penzance	1

MUIRHEAD BONE.

24	Piccadilly Circus at Night in War Time, 1915	1

SIR FRANK SHORT, R.A., P.R.E.

25	Prisoners of War (*S.* 106)	1
26	Walberswick Pier (*S.* 118), *soft ground etching*	1
27	Old Timber Wharfing at Walberswick (*S.* 124)	1
28	Over the Meadows to Monnikendam (*S.* 168), *rare state*	1
29	Road near Oxford, after P. de Wint (*S.* 270), *mezzotint, second state*	1
30	Stonehenge at Daybreak, after J. M. W. Turner (*S.* 210), *mezzotint, second state*	1
31	The Head of Langston Harbour (*S.* 281)	1

SIR ALFRED EAST.

31A On the Cotswolds, *proof and touched proof*; and Vimy Ridge, after D. Y. Cameron, *signed reproduction in colours* 3

FRANCIS DODD.

32* Old Shepherd; and Landing Stage, by A. D. van Angeren 2

M. A. J. BAUER.

33 Entrance to a Temple 1

CHARLES SHANNON.

34 The Bath; and A Woman Reclining, by Theodore Roussel, *lithographs* 2

ANDERS L. ZORN.

35 S. Loeb (*Delteil*, 113, *first state*), *before dry-point work on the face, very rare* 1

36 E. R. Bacon (*Delteil*, 114), *signed also by E. R. Bacon* 1

G. ENRIQUEZ.

37 Spring in the Alps; and A Meadow, *woodcuts, printed in colours* 2

38 Sailing Barques; and A Fisherman's Hut, *woodcuts, printed in colours* 2

39 A Fruit Market; and Flamingoes, *woodcuts, printed in colours* 2

40 Titre des Eaux Fortes sur Paris, by C. Méryon; Une Boucherie, Paris; and Théâtre Impérial, by A. P. Martial; Restes Gothiques de l'Hôtel Dieu de Paris; Eglise de St. Jean, Lyons, by G. Niel; and others

F. BELOKY.

41 A Monk praying; and four others 5

MEDICI SOCIETY PUBLICATIONS.

42 Birth of Venus, after Botticelli; The Last Supper, after Leonardo da Vinci; Bacchus and Ariadne, after Titian; and fifteen others 18

J. A. McN. WHISTLER.

42A CANCELLED ETCHINGS AND DRYPOINTS, fifty-seven plates in one volume, *sm. folio, published by the Fine Art Society, c.* 1879 1 *vol.*

The Property of Mrs. Spring Rice,

of 55, *Victoria Road, Kensington, W.*

MODERN ENGRAVINGS.

IN THE PORTFOLIO.

43 Eaux Fortes de Jules de Goncourt, the set of twenty etchings, with letterpress in portfolio 1 *vol.*

44 Early Morning, by S. Palmer, *third state*; and others, by W. Monk, J. Pennell, A. Bauerle, and others 12

45 L'Abreuvoir au Pont Marie, by A. Lepère; The Swineherd, by C. Jacque; and others, by Brunet Debaines, etc. 5

46 The Wayfarer, and Paysan Breton, by A. Legros; Ware, and on the Wye, by D. Y. Cameron, *etchings*; and The Windmills, by J. Pennell, *lithograph* 5

THE

Property of the Right Hon. Baroness Leconfield,

of Petworth House, Sussex.

In the Portfolio.

ANDREW F. AFFLECK.

47 Gateway, Burgos 1

48 Windsor Castle 1

JOHN FULLWOOD.

49 A Landscape; and Coming Home, by G. Gascoyne, *unsigned* 2

COL. R. GOFF.

50 Steyning 1

51 The Ford, Shoreham 1

52 The Approach to Assouan from the North 1

LESLIE MANSFIELD.

53 Buildings, Old and New 1

54 Buildings and things, Slaughden 1

55 The Old Quay, Slaughden; and The Little Quay, Slaughden 2

SIR FRANK SHORT.

56 The "Patience," Bosham (*S.* 64) 1

57 The Mooring Stone, Polperro Harbour (*S.* 79) 1

58 Breaking-up of the Great Eastern, No. 1 (*S.* 120) 1

59 Dinner-time on board the timber barque "Marie" (*S.* 126) 1

60 Bromborough: a Cornfield by the Mersey (*S.* 130); and Cornfield, Ivinghoe, Bucks (*S.* 91), *unsigned* 2

F. KROSTEWITZ.

61 Driving Home, after Anton Mauve; and The Mill, after C. Troyon 2

NORMAN HIRST (MEZZOTINTS).

	62	PINKIE, after Sir T. Lawrence	1	
	63	Miss Hickey, after Sir J. Reynolds	1	
	64	The same	1	
	65	THE GODSAL CHILDREN, after J. Hoppner	1	
	66	THE SAME	1	
	67	THE PATERSON CHILDREN, after Sir H. Raeburn	1	

ARTHUR HEWLETT.

	68	Mrs. Stables and Children, after Romney, *mezzotint*	1	
	69	The same	1	

FROM

The Collection of the late Rev. Stopford Brooke.

IN THE PORTFOLIO.

JOHN CROME.

	70	Twenty-four Etchings and eight soft ground Etchings, *in a portfolio*	32	

A. LEGROS.

	71	Les Chantres Espagnols (*Malassis-Thibaudeau*, 59), *fifth state, unsigned*	1	
	72	La Charrue (81), *unsigned*	1	
	73	La Pêche à la Truble (90), *second state, unsigned*	1	
	74	THE SAME, *first state, drawn upon by the artist in pen and wash, signed*	1	
	75	Le Paysage au Rouleau (101), *unsigned*	1	
	76	Le Paysage au Bateau (106), *unsigned*	1	
	77	Le Paysage à la Mare (107), *second state, unsigned*	1	

C. MERYON.

78 La Pompe Notre-Dame (*Delteil*, 31), *sixth state, with dedication "à Monsieur Bassereau, son devoué, C. Meryon," printed on brownish paper, fine* 1

J. A. McN. WHISTLER.

79 Liverdun (*Wedmore*, 4) 1

80 La Marchande de Moutarde (*W.* 16) 1

81 Fumette (*W.* 18), *on Japan paper* 1

82 Westminster Bridge (*W.* 36) 1

83 Limehouse (*W.* 37), *on pale green old paper* 1

84 Billingsgate (*W.* 45), *second state* 1

85 Limehouse (*Way*, 4), *lithotint* 1

86 Nocturne (*Way*, 5), *lithotint* 1

J. F. LEWIS.

87 Head of a Lion; Sleeping Lion and Lioness; Head of a Tigress; Sleeping Lion (2); and Lion and Lioness, *proofs*; a Book of Etchings, by the same; and "The Ship and Cutter," *mezzotint*, after J. M. W. Turner 8

FRAMED.

A. LEGROS.

88 La Ferme au grand arbre (*Malassis-Thibaudeau*, 103), *fourth state, on Japan paper, unsigned* 1

89 Les Bûcherons, *dry point, unsigned* 1

C. MERYON.

90 Le Petit Pont (*Delteil*, 24), *fourth state, on old paper, fine* 1

91 La Tour de l'Horloge (*D.* 28), *fifth state, fine, slightly damaged* 1

J. A. McN. WHISTLER.

92 Black Lion Wharf (*W.* 40) 1

93 Rotherhithe (*W.* 60) 1

The Property of a Lady.

In the Portfolio.

A. LEGROS.

94 L'Incendie du Hameau (*Malassis-Thibaudeau*, 509) 1

95 Repos du Bérger (555) 1

96 Le Triomphe de la Mort (Après le Combat) (483) 1

97 Le Triomphe de la Mort (Le Combat) (523), *third state* 1

98 Le Triomphe de la Mort (La Proclamation) (557), *second state* 1

99 Le Triomphe de la Mort (Les Bouches inutiles) (558), *fourth state* 1

100 Le Triomphe de la Mort (La Mort entraînant l'Ivrognerie et la Luxure) (572) 1

101 L'Avalanche, frontispiece du Triomphe de la Mort (588) 1

102 Le Triomphe de la Mort (La Mort au Pays des Mines) (609) 1

103 Le Triomphe de la Mort (La Mort balaie les Vices) (618) 1

104 Le Triomphe de la Mort (La Mort chez une famille de Marins) (623) 1

105 La Mort à l'Orgue, and two others, by C. Ricketts, after Legros, *woodcuts*; and Folding the Flock, by L. Richeton, after Millet 4

Framed.

A. LEGROS.

106 La Mort du Vagabond (89), *unsigned* 1

107 Solitude (578) 1

108 Design for a Fountain (579) 1

109 M. Champfleury (35), *lithograph, unsigned* 1

Other Properties.

ALEX. ANSTED.

110 Views in Kent and Sussex, *a series of twenty-four etchings, in uniform black frames* 24

W. DENDY SADLER (AFTER).

111 OVER THE NUTS AND WINE, by W. Boucher, *remarque artist's proof on vellum* 1

AXEL H. HAIG.

112 MONT ST. MICHEL 1

J. L. E. MEISSONIER (AFTER).

113 A Confidence, by H. Vion, *remarque artist's proof on vellum* 1

114 The Campaign in France, 1814, by J. Jacquet, *signed proof* 1

A. THORBURN.

115 Grouse, and two others, after the same, *signed proofs*; and Lachrymae, after Lord Leighton 4

E. BÉJOT.

116 Port St. Bernard, Paris 1

W. STRANG, R.A.

117 Portrait of a Man 1

E. GAUJEAN.

118 Flamma Vestalis, after Sir E. Burne-Jones; and two others, *drawings* 3

B. W. LEADER (AFTER).

118A Glimmering Light, by Brunet Debaines, *artist's proof, on vellum* 1

S. OUTIN (AFTER).

118B The Pet Lamb, by Emile Bouland, *remarque proof, on vellum* 1

T. G. APPLETON (MEZZOTINTS).

119 THE DOUGLAS CHILDREN, after J. Hoppner, *printed in colours* 1

120 THE HOPPNER CHILDREN, after the same, *printed in colours* 1

121 Mrs. Abington as "Roxalana," after Sir J. Reynolds; and Lady Wallscourt, after Sir T. Lawrence 2

H. SCOTT BRIDGWATER (MEZZOTINTS).

122 Le Baiser Envoyé, after J. B. Greuze 1

123 THE MISSES FRANKLAND, after J. Hoppner 1

124 Mrs. Michael Angelo Taylor as "Miranda," after the same 1

125 Mrs. Bankes, after G. Romney 1

126 Lady Hamilton as "Circe," after the same, *lettered state, unsigned* 1

NORMAN HIRST (MEZZOTINTS).

127 Lady Katherine Poulett, after G. Romney 1

128 Lady Skipwith, after Sir J. Reynolds 1

IN THE PORTFOLIO.

SIR FRANK SHORT, R.A., P.R.E.

129 Seine Boats, St. Ives (*S.* 108) 1

130 Walberswick Pier (*S.* 118), *soft ground etching* 1

131 A Quiet Evening on the Ferry over the Blyth (*S.* 122), *on old paper* 1

132 Dinner Time on Board the Timber Barque "Marie" (*S.* 126), *on old paper* 1

133 Old Quay on the Nith (*S.* 143), *second state* 1

134 The Solway at Mid-day (*S.* 144), *third state* 1

135	Shipping at the Entrance of the Medway, after J. M. W. Turner (*S.* 195), *mezzotint*	1	
136	Fosdyke Bridge (*S.* 217)	1	
137	Timber Raft on the Rhine, after J. M. W. Turner (*S.* 240), *mezzotint*	1	
138	A South Coast Road (*S.* 249), *first state, on old paper*	1	
139	On the Banks of the Arun (*S.* 269), *on old paper*	1	
140	Cottage with Harvesters, after P. De Wint (*S.* 275), *mezzotint*	1	
141	A Lane in Arundel (*S.* 277), *on old paper*	1	
142	Langston Mill (*S.* 282), *on old paper*	1	
143	The Strand Gate, Winchelsea (*S.* 291), *on old paper*	1	

SECOND DAY'S SALE.

Wednesday, March 9th, 1921.

OLD AND MODERN DRAWINGS AND OIL PAINTINGS.

The Property of a Gentleman.

DRAWINGS.

In the Portfolio.

J. J. DE BOISSIEU.

LOT

144 Italian Landscape with buildings, *bistre and India ink wash, signed D. B., dated* 1791 ; 16 *in. by* 12 *in.* 1

WILLEM VAN DE VELDE.

145 Studies of one Dutch and two English Men-of-war ; $5\frac{3}{4}$ *in. by* 12 *in.* 1

J. C. SHOTEL.

146 Dutch Fishing Boats in a breeze, *India ink* ; 8 *in. by* 12 *in.* 1

LANGENDYK.

147 Battle Scene, with mounted troops forcing the passage of a river, *bistre heightened with white* ; $12\frac{1}{2}$ *in. by* 20 *in.* 1

H. HENGSTENBURGH.

147A Fruit, *water-colours, signed* ; $13\frac{3}{4}$ *in. by* 11 *in.*

P. J. DE LOUTHERBOURG.

147B Shepherd and Shepherdess in a landscape, *pencil, pen and wash, circular*; 13¼ *in. diam.*

Other Properties.

PETER BREUGHEL.

148 Landscape with a bridge; and eight others 9

A. VAN DE VELDE.

148A Cattle at a Fountain 1

VANDYCK.

148B Queen Henrietta Maria 1

EARLY ITALIAN.

149 The Sketch Book of an Artist, *bound in original pigskin binding* 1

FRENCH, XVTH CENTURY.

150 Holy Family with the Dove: Illumination from a book; and thirty-nine other Drawings, various 40

WILLIAM HOARE, R.A. 1767.

151 Portrait of Beau Nash, *pastel*; 20½ *in. by* 15½ *in.* 1

PAUL SANDBY, R.A.

152 View in the North Country, 11 *in. by* 15 *in.*; and one other 2

COPLEY FIELDING.

153 Landscape in the North Country, 7½ *in. by* 10¾ *in.*; and two others 3

DAVID COX.

154 Twenty-eight Sketches from a sketch book, *water-colours*, 3 *in.* *by* 4½ *in.*, *bound in volume, green morocco* 1

J. F. LEWIS, R.A.

155 A Volume of Sketches, *in pencil, pen and water-colour, bound full morocco*; and one other Volume of Architectural Drawings and Designs 2

J. F. LEWIS, R.A.

156 Study of Lions, *water-colour*, 10 *in. by* 17 *in.*; and one other, by J. Nash 2

R. COSWAY, R.A.

157 Portrait of Two Ladies, *pencil, tinted*; *oval*, 4½ *in. by* 3½ *in.* 1

ADAM BUCK.

158 Portrait of a Lady in low-necked dress 1

The Property of a Lady.

SIR WM. RICHMOND, R.A.

159 Study of a Classical Figure seated, *pastel*, 29 *in. by* 22 *in.*; and one other, by Sir Ed. Poynter, P.R.A. 2

A. LEGROS, 1898.

160 Portrait of a Lady, *in silver point*; 12½ *in. by* 9 *in.* 1

A. LEGROS, 1902.

161 Portrait of a Lady, *in silver point on pink paper*; 9¾ *in. by* 6¾ *in.*

A. LEGROS.

162 Cartoon of Colossal Head, 39 *in. by* 29 *in.*; and Plaster Medallion of the Duke of Devonshire, by the same 2

W. L. WYLLIE.

163 Four Water-colour Sketches, in two frames; and three others 5

The Property of Lady Wilson,

of 43, Ovington Square, S.W.

FRAMED.

GIOVANNI FRANCESCO BARBIERI.—GUERCINO, 1592-1666.

164 Aurora seated in a chariot; study for the fresco in the Villa Ludovisi, Rome, *pen and bistre*; $7\frac{5}{8}$ *in. by* $9\frac{1}{4}$ *in.*

*** From the collections of Sir Joshua Reynolds, Nathaniel Hone and T. Graham.

REMIGIO CANTAGALLINA, *c.* 1582–*c.* 1630.

165 Landscape, with buildings in a large walled enclosure; a fire on the right; hills in the distance, *pen and bistre*; $7\frac{1}{2}$ *in. by* $16\frac{7}{8}$ *in.*

*** From the collections of J. Richardson, senior, Charles Rogers and William Esdaile.

ANTONIO ALLEGRI DA CORREGGIO, *c.* 1494-1534.

166 Head of an Apostle looking upwards; study for the frescoes in the cupola of the Cathedral at Parma, *red chalk*; $6\frac{7}{8}$ *in. by* $5\frac{1}{2}$ *in.*

*** From the collections of J. Richardson, junior, and T. Graham

FLORENTINE SCHOOL, *c.* 1500.

167 The Virgin kneeling, facing the spectator, with both hands raised; study for an Annunciation, *silver point on golden-buff prepared paper*; $7\frac{3}{4}$ *in. by* $3\frac{5}{8}$ *in.*

*** From the collection of Sir Joshua Reynolds.

PAOLO FARINATI, *c.* 1524-1606.

168 Design for an Altar-piece; the Virgin and Child seated under a tree, on the right St. Paul standing, on the left St. John Baptist seated on the ground, *bistre, pen and wash on bluish grey paper*; 16 *in. by* $10\frac{5}{8}$ *in.*

*** From the collection of Sir Peter Lely.

GIULIO PIPPI.—ROMANO, 1493-1546.

169 Design for a Standing Lamp; Cupid seated on a sack supported on acanthus stem and triangular base, *bistre, pen and wash*; $10\frac{7}{8}$ *in. by* 7 *in.*

*** From the collection of Sir Peter Lely.

GABRIEL METSU, *c.* 1615-1667.

170 A Boy in a long coat and broad brimmed hat, standing leaning on a sill and looking intently to the left, *red chalk*; 7 *in. by* $5\frac{1}{2}$ *in.*

REMBRANDT VAN RIJN, 1606-1669.

171 Whole-length Figure of a Bearded Man with a bald head, standing in profile to the right, both hands raised as in protest, *black chalk on pale buff paper*; $6\frac{1}{4}$ *in. by* $3\frac{3}{8}$ *in.*

*** From the collections of Thomas Hudson and Sir Joshua Reynolds.

172 A Folio Volume, $20\frac{3}{4}$ *in. by* $14\frac{1}{2}$ *in.* (530 *mm. by* 370 *mm.*), *bound in whole velvet calf*, containing blank leaves and bearing on the inside of the cover the autograph signature of Sir Peter Lely, with the date 1669.

Other Properties.

Framed.

RUSSELL.

173 Portrait of a Lady with powdered hair, *pastel*; *oval*, 26 *in. by* 20 *in.* 1

T. ROWLANDSON.

174 A Scene on the Thames; and nine others (*one framed*) 10

T. ROWLANDSON.

175 The Boxes; *four in one frame* 1

VARLEY.

176 Lane on the outskirts of a town, *water-colour*; 8 *in. by* 11 *in.* 1

VICAT COLE, 1868.

177 Landscape in Surrey: late summer afternoon, *water-colour*; 20 *in. by* 32 *in.* 1

ALF. W. RICH.

178 View in Buckinghamshire; 11 *in. by* 14 *in.* 1

SIR DAVID WILKIE, R.A.

179 Sketch for his picture of William IV in Windsor Castle, *pencil and water-colour*; 10 *in. by* 7 *in.* 1

WILLIAM STRANG, R.A.

180 Study of Nude Figure seated on the ground, *brown chalk* 1

J. DOWNMAN, A.R.A.

181 Portrait of William Lock, of Norbury Park, Surrey, *signed and dated* 1780, *oval*, 9 *in. by* 7 *in.*; and one other, *pastel* 2

SIR WM. RICHMOND, R.A.

182 Portrait of a Gentleman, in braided coat and black cravat, *pastel*; 30 *in. by* 25 *in.* 1

SIR ED. BURNE JONES.

183 Portrait of Paderewski; *circular*, 10 *in. by* 10 *in.* 1

EDWARD HUNT.

184 Ulleswater, Cumberland, 16 *in. by* 22 *in.*; and one other 2

H. HARPIGNIES, 1878.

185 Rocky Pool with two boys; 10 *in. by* 12 *in.* 1

R. W. FRASER.

186 Autumn Landscape with a reedy pool; $15\frac{1}{4}$ *in. by* 22 *in.* 1

W. HARDING SMITH.

187 Interior of the Cathedral at Amiens, 17 *in. by* 24 *in.*; and one other, by Raven Hill 2

FRANCIS COTES.

188 Portrait of Elizabeth Lady Tavistock, youngest daughter of William, second Earl of Albemarle, in blue dress trimmed with lace, *pastel*; 25 *in. by* 20 *in.* 1

NANTEUIL.

189 Portrait of Charles II of England, *pencil on vellum*; 7 *in. by* $5\frac{1}{2}$ *in.* 1

FRAGONARD.

190 Sketch in a Park, with statue, *bistre wash*, $5\frac{1}{2}$ *in. by* 8 *in.*; and one other 2

T. T. BAXTER.

191 The Bather, *water-colour*, 13½ *in. by* 10 *in.*; and two others 3

F. NORIE.

192 Four Eastern Scenes, *in one frame*; and three others 4

The Property of a Gentleman.

W. CALLOW.

193 Castle with bridge over a moat, 13½ *in. by* 10 *in.*; and one other: View of Reigate Heath 2

A. H. TAYLOR, 1862.

194 Gleanings from the Cornfield, 16½ *in. by* 12½ *in.*; and one other: Landscape with a village and church 2

PETER DE WINT.

195 Sion House, Isleworth, 10 *in. by* 13 *in.*; and one other: A Coast Scene 2

SAM BOUGH.

196 Coast Scene with lighthouse, 19½ *in. by* 13 *in.*; and two others 3

T. S. ROBINS.

197 Off the Coast, 13 *in. by* 19 *in.*; and two others 3

D. H. McKEWAN, 1863.

198 Scotch Landscape with cattle fording a stream, 20 *in. by* 29½ *in.*; and two others 3

OIL PAINTINGS.

The Property of Sir John Stirling-Maxwell, Bt.

of Pollok House, Pollokshaws, N.B.

CANALETTO.

199 View on the Grand Canal, Venice; 24 *in.* *by* 38 *in.* 1

ZUCCARO.

200 Portrait of Sir Philip Sidney; 40 *in.* *by* 32 *in.* 1

ENGLISH SCHOOL.

201 Henrietta, Duchess of Orleans, daughter of Charles I; 44 *in.* *by* 36 *in.* 1

LELY.

202 Portrait of a Lady, in bodice embroidered with pearls; 44 *in.* *by* 36 *in.* 1

SCOTT.

203 View of Old Westminster Bridge; 28 *in.* *by* 46 *in.* 1

SPAGNOLETTO.

204 The Supper at Emmaus; 38 *in.* *by* 54 *in.* 1

SASSOFERRATO.

205 Head of the Virgin; 19 *in.* *by* 15 *in.* 1

206 Portrait of the Fourth Marquis of Lansdowne; 45 *in.* *by* 35 *in.* 1

SEBASTIAN BOURDON.

207 The Finding of Moses, 46 *in.* *by* 60 *in.* 1

DUTCH SCHOOL.

208 Flowers in a Vase, 29 *in.* *by* 23 *in.* 1

F. KEISSMAN.

209 Pont d'Auguste à Nancy, *water-colour drawing*, 21½ *in.* *by* 31½ *in.*; and one other, by N. R. Newman, *framed* 2

The Property of Sir Alexander Bruce.

T. HUDSON.

210 Portrait of Lord Mansfield, in green coat, seated; 50 *in.* *by* 40 *in.* 1

The Property of the Lady Beryl Gilbert,

of Revesby Abbey, Lincs.

ENGLISH SCHOOL.

211 Portrait of William Pitt, 24 *in.* *by* 19 *in.* 1

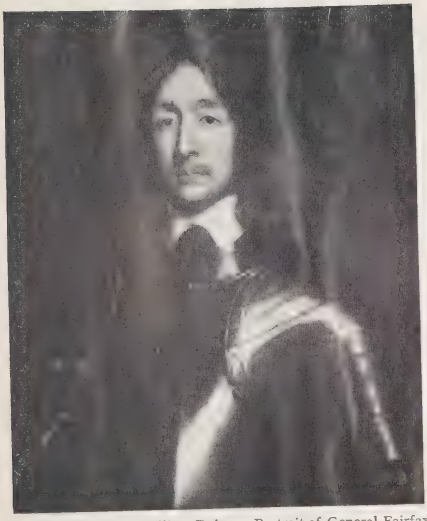
The Property of Lady Hood,

of East Sheen Lodge, East Sheen.

WILLIAM DOBSON.

212 Portrait of General Fairfax, in armour, 30 *in.* *by* 25 *in.* 1

see Illustration.



Sale March 9th.—William Dobson, Portrait of General Fairfax.

Other Properties.

EARLY ENGLISH.

213 Portrait of the Countess of Pembroke, *panel*, 12½ *in. by* 9½ *in.*; and one other 2

ENGLISH SCHOOL, XVIth Century.

214 Portrait of Lady Margaret Tudor, Mother of Henry VII; half-length, three-quarters to the left, behind a parapet, in pointed hood and coif, and black dress, she holds a book with both hands; *panel*, 20 *in. by* 14 *in.*

ZUCCARELLI.

215 Classical Landscape with figures, 40 *in. by* 50 *in.* 1

TINTORETTO.

216 A Portrait of a Roman Councillor in red robes; 45 *in. by* 37 *in.* 1

ALBANO.

217 Christ Enthroned, with the Virgin, Saints and Angels; 32 *in. by* 48 *in.* 1

WATTEAU.

218 A Pastoral; 29 *in. by* 39 *in.* 1

GASPAR POUSSIN.

219 Classical Landscape, with shepherds in the foreground; 20 *in. by* 26 *in.* 1

LE NAIN.

220 Family of Peasants, with an ass; *canvas*, 15½ *in. by* 16½ *in.*, *unframed* 1

CALLOT.

221 The Holy Family; *panel*, 9½ *in. by* 7½ *in.* 1

SCHOOL OF WILSON.

222 Landscape with rocks; *panel*, 12 *in.* *by* 14 *in.* 1

KALF.

223 A Tinker's Shop, *canvas*, 14 *in.* *by* 18 *in.* 1

DE FRANCHEMONT.

224 Flowers in a glass case, *panel*, 18 *in.* *by* 13 *in.* 1

W. BLAKE AND JAMES LINNELL (ATTRIBUTED TO).

225 The Bower of Bliss (Spenser's "Faery Queen"); *canvas*, 24 *in.* *by* 28 *in.*, *unframed* 1

NEEFS.

226 Interior of a Church, with the subject of Christ driving out the Money-changers; *canvas*, 32 *in.* *by* 43 *in.*, *unframed* 1

DUTCH SCHOOL.

227 Sailing Vessels in a breeze; *canvas*, 18 *in.* *by* 23 *in.* 1

A. CUYP.

228 Landscape with boys and cattle near a pond; *panel*, 20 *in.* *by* 26 *in.* 1

SCHOOL OF BOTH.

229 Mountainous Landscapes with figures, a pair; *canvas*, 32 *in.* *by* 27 *in.* 1

SCHOOL OF GAINSBOROUGH.

230 Head of a Man in a scarlet coat; *canvas*, 24 *in.* *by* 20 *in.* 1

FRENCH SCHOOL, ABOUT 1700.

231 Portrait of a Lady in a point-lace mantilla; *canvas*, 30 *in.* *by* 25 *in.* 1

SCHOOL OF LAWRENCE.

232 Portrait of a Painter; *canvas*, 24 *in. by* 20 *in.* 1

DUTCH SCHOOL.

233 Huntsmen attacked by a bull; 22 *in. by* 26 *in.* 1

VAN GOYEN.

234 A River Scene with trees and cottage—a ferry-boat with figures; *panel*, 25 *in. by* 34 *in.* 1

VAN DER WERF.

235 The Fortune Teller; *panel*, 12 *in. by* 9½ *in.* 1

J. VAN HUYSUM.

236 Classical Landscape, with shepherds and sheep; 31 *in. by* 25 *in.* 1

P. DE LOUTHERBOURG.

237 Landscape with cattle, shepherds and shepherdess; and one other, by the same, a pair; 18 *in. by* 25 *in.* 2

ADRIAN VAN DE VELDE.

238 Landscape with shepherdess, cattle, goat and sheep: evening sky; *panel*, 15 *in. by* 18 *in.* 1

WILLEM VAN DE VELDE.

239 Battleships in a calm sea, *grisaille*, 11½ *in. by* 17½ *in.*; and one other, Portrait of a Lady 2

KLAES MOLENAER.

240 Skating Scene on the outskirts of a town; *panel*, 18 *in. by* 24 *in.* 1

DUTCH SCHOOL.

241 Interior with figures, 25 *in. by* 30 *in.*; and one other 2

HOBBEMA.

242 Landscape with pond and an old cottage seen through some trees; *panel*, 15 *in. by* 18½ *in.* 1

*** From the Fonthill Abbey sale, 1823.

DUTCH SCHOOL.

243 Landscape with water-mill and river, and companion Picture; 20 *in. by* 28 *in.* 2

STOËHLEIN.

244 View of Ruins with figures, and Companion, *panels*, 7 *in. by* 9 *in.*; and one other 3

BIERSTADT.

245 Landscape with river and sunset sky; 27 *in. by* 37 *in.* 4

R. HILLINGFORD.

246 Robbing a Monastery; 20 *in. by* 29 *in.* 1

THEODORE GERARD, 1870.

247 Interior with two figures and dog, *panel*, 26 *in. by* 18 *in.*; and one other: Horses in a stable 2

JOHN CONSTABLE, R.A.

248 Landscape with a distant church, river and cattle in the foreground; 15 *in. by* 25 *in.* 1

MORLAND.

249 Donkey and Pigs in a stable, 12 *in. by* 16 *in.*; and one other 2

ENGLISH SCHOOL.

250 Landscape, with figures and a windmill; 25 *in. by* 30 *in.* 1

GEORGE STUBBS, 1779.

251 Portrait of a Horse in a landscape, *signed and dated, panel*; 25 *in. by* 30 *in.* 1

G. MORLAND.

252 Sow and Litter in a stable; 17½ *in. by* 23½ *in.* 1

ENGLISH SCHOOL.

253 Portrait of a Racehorse with jockey up; 19½ *in. by* 23½ *in.* (*unframed*) 1

The Property of Mrs. Holloway,

of Hughendon, Western Road, Cheltenham.

RUBENS.

254 Descent from the Cross, *panel*, 30 *in. by* 45 *in.* 1

*** From the collection of Lord Methuen, Corsham Court, Wilts.

DUTCH SCHOOL.

255 Wide Landscape, with river and distant town; 25 *in. by* 48 *in.* 1

RUBENS.

256 Christ on the Cross, *panel*; 42 *in. by* 32 *in.* 1

*** From the collection of Sir Simon Clarke.

ORIZONTE.

257 Landscape in a mountainous country, with trees and figures; 38 *in. by* 54 *in.* 1

DUTCH SCHOOL.

258 Wooded Landscape, with a hunting party; 46 *in. by* 44 *in.* 1

Another Property

VAN BAALEN.

259 Flowers and Cupids; 40 *in.* *by* 50 *in.* 1

GEORGE ARNULL, 1878.

260 At the Starting Post; 42 *in.* *by* 72 *in.* 1

VAN LOO.

261 Portrait of a Lady, in white bodice embroidered with gold, with red drapery over her shoulders; 33 *in.* *by* 21 *in.* 1

C. JANSSENS.

262 Portrait of a Gentleman with white ruff, seated; 50 *in.* *by* 40 *in.* 1

M. DAHL.

263 Portrait of a Lady, in red bodice with blue sash over right shoulder; and Portrait of a Gentleman with curled wig, a pair; *ovals*, 30 *in.* *by* 25 *in.* 2

MARC GEERARTS.

264 Portrait of a Gentleman, in brown dress with embroidered collar and cuffs, *panel*; 30 *in.* *by* 25 *in.* 1

EARLY ENGLISH SCHOOL, 1633.

265 Portrait of D. Heinsius, aged 63, in dark dress with gold chain and embroidered lawn collar and cuffs; 50 *in.* *by* 40 *in.* 1

H. ALKEN.

266 Lord Falmouth's "Dutch Oven" winning the St. Leger, 1882, F. Archer up; 15 *in.* *by* 20 *in.*

DUTCH SCHOOL.

267 Mixed Flowers in a vase, 24 *in.* *by* 19 *in.*; and two others 3

DUTCH SCHOOL.

268 Portrait of a Gentleman, in black dress with white ruff, holding a handkerchief in his left hand and gloves in his right; 37 *in. by* 30 *in.* (*no frame*) 1

FRENCH SCHOOL.

269 Portrait of a Nobleman, in grey costume wearing various orders; 36 *in. by* 28 *in.* 1

LARGILLIÈRE.

270 Portrait of a Gentleman, with long curled wig, wearing blue costume with lace collar and cuffs; 32 *in. by* 26 *in.* 1

EARLY ENGLISH SCHOOL.

271 Portrait of Mary Queen of Scots, in rich embroidered and slashed dress, with lace collar and cuffs and ropes of pearls; *panel*, 42 *in. by* 29 *in.* 1

WATERLOO.

272 Landscape with a waterfall, 34 *in. by* 28 *in.*; and one other 2

273 One English carved Frame, in the white; 36 *in. by* 27 *in.* 1

END OF SALE.

Dryden Press: J. Davy & Sons, 8 & 9, Frith Street, London, W. 1.

VALUATIONS.

Messrs. SOTHEBY, WILKINSON & HODGE make Valuations for Probate, Insurance, &c., at 1 per cent. with a minimum fee

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Together with Travelling Expenses.

INSPECTIONS.

Properties are inspected and Owners advised with view to a Sale by Auction, at a fee

In London	£2 2 0
In the Country	£3 3 0

Together with Travelling Expenses.

NOTICES OF SALES.

NOTICES OF ALL SALES APPEAR IN THE FOLLOWING PAPERS:—

Mondays	Daily Telegraph; Morning Post.
Tuesdays	Times.
Wednesdays ...	Pall Mall Gazette.
Saturdays ...	Country Life, and Spectator.
Sundays	Observer, and Sunday Times.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS:—

A. ENGLISH.

Thursdays	Times Literary Supplement.
Saturdays	Athenæum; Publishers' Circular; Bookman's Journal; Clique; Illustrated London News; Field;

and *Monthly* in the Burlington Magazine and Connoisseur.

B. FOREIGN.

Journal des Arts (Paris).
Gazette de l'Hotel Drouot (Paris).
New York Herald (Paris Edition).
American Art News.
Philadelphia North American.
New York Times.
New York Evening Post.
Boston Transcript.
Chicago News.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

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SOTHEBY, WILKINSON & HODGE.

1921.

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CATALOGUE

OF

Modern Etchings, Drawings and Oil Paintings.

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First Day	Monday,	2nd May	Lots 1 to 152
Second Day	Tuesday,	3rd May	Lots 153 to 305
Third Day	Wednesday,	4th May	Lots 306 to 426

1921.

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	£5	5	0

CATALOGUE

OF

Modern Etchings, Drawings and Oil Paintings,

FIRST AND SECOND DAYS' SALES.

INCLUDING THE PROPERTIES OF

Mrs. Pickford *of The Rowans, Sylvan Way, Bognor*;

Bernard Melby, Esq. *of* 54, *Platts Lane, N.W.*;

The late Edwin Abbey, Esq. R.A.; **M. M. Lusy, Esq.** R.A.S.;

The late J. Thacher Clarke, Esq. *of Gayton Corner, near Harrow*;

The late Rev. J. F. Bright, D.D. *formerly Master of Univ. Coll. Oxford*;

AND OTHER PROPERTIES,

COMPRISING ETCHINGS AND LITHOGRAPHS BY

MUIRHEAD BONE	SIR F. SEYMOUR HADEN	SIR FRANK SHORT, R.A., P.R.E.
F. BRANGWYN, R.A.	AXEL HAIG	W. STRANG, R.A.
D. Y. CAMERON	A. LEGROS	J. A. McN. WHISTLER
HEDLEY FITTON	C. MERYON	ANDERS ZORN

AND DRAWINGS BY A. LEPERE, OLIVER HALL, T. ROWLANDSON, ETC.;

THIRD DAY'S SALE,

INCLUDING THE PROPERTIES OF

Capt. Richard Ford, *of* 53, *Ennismore Gardens, S.W.*;

The late Rev. J. F. Bright, D.D.; **The late Rev. Canon Millard, D.D.**;

AND FROM OTHER PRIVATE SOURCES,

COMPRISING DRAWINGS IN PENCIL AND WATER-COLOUR, BY

P. BRUEGHEL	T. GAINSBOROUGH, R.A.	REMBRANDT VAN RIJN
G. B. CIPRIANI	F. GOODALL, R.A.	R. WILSON, R.A.
DAVID COX	N. POUSSIN	D. TENIERS
ALEX. COZENS	SAM. PROUT	A. WATTEAU

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WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

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Auctioneers of Literary Property & Works illustrative of the Fine Arts,

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On MONDAY, the 2nd of MAY, 1921, and Two following Days,

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CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
34 & 35, *New Bond Street, London, W.* (1)

Telegraphic Address:
"*Abinitio, Phone, London.*"

Telephone: (2 *lines*)
Mayfair 1784, 1785.

In sending Commissions this Catalogue may be referred to as "LEMNOS."

COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK, AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

CATALOGUE

OF

MODERN ETCHINGS, DRAWINGS AND OIL PAINTINGS.

FIRST DAY'S SALE.

Monday, May 2, 1921.

MODERN ETCHINGS.

The Property of Mrs. Pickford,

of The Rowans, Sylvan Way, Bognor.

IN THE PORTFOLIO.

The Etchings in the following thirty-one Lots are from the F. Goulding collection.

AXEL H. HAIG.

LOT		
1	Moonlight, Toledo	1
2	Interior of S. Francesco, Assisi	1
3	Limburg on the Lahn	1

E. SLOCOMBE.

4	Lighters and Collier, after W. L. Wyllie; and three others	4

C. J. WATSON.

5	Entrance to Clare Market	1
6	Trafalgar Square	1
7	A Landscape, *dry point*	1
8	Bates's Coffee House, Wych Street	1

8			
9	Chelsea	1	
10	Greenwich	1	
11	A River Scene	1	
12	Bishopsgate Bridge	1	
13	A Landscape	1	
14	Chelsea Church	1	
15	Haarlem	1	
16	Rue St. Martin	1	
17	Chartres	1	
18	Wells	1	
19	Shrewsbury: Interior of a Shop	1	
20	Wells Cathedral	1	
21	Old Sarum, *dry point*	1	
22	Chichester, *soft ground*	1	
23	Castle Street, Salisbury	1	
24	St. Pierre, Lisieux	1	
25	Mont St. Michel	1	

AXEL H. HAIG.

26	St. Mark's, Venice, *drawing in pencil, signed and dated* 1898	1	
27	Etchings, by R. W. Macbeth, W. L. Wyllie, F. Slocombe, C. O. Murray, and others	26	
28	Etchings, by E. W. Charlton, Herbert Dicksee, and others, *in a portfolio*	35	

HEDLEY FITTON.

29	Via di Carpaccio, Florence	1	

C. W. SHERBORN.

30	Book-plate of Sir F. Seymour Haden, etc.	11	

ROBERT SPENCE.

31	Illustrations to the Journal of George Fox	11	

R. GOFF.

32	Brighton, *lithograph*; and a Landscape, by Alfred Hartley	2	

The Property of M. M. Lusy, Esq., R.A.S.

FRANK BRANGWYN, R.A.

33	The Meat Market, Bruges	1	
34	The Haycart	1	
35	The Bridge of Alcantara	1	

R. GOFF.

36	The Mousky, Cairo	1	

E. LUMSDEN.

37	Notre Dame from the North	1	

C. J. WATSON.

38	St. Riquier	1	
39	St. Jacques, Dieppe	1	

Other Properties.

A. LEGROS.

40	Tête d'Homme (*M. T.* 203[IV])	1	
41	Portrait of the Artist (212[III])	1	
42	Un Orage (288)	1	
43	Squaring Logs (301[V])	1	
44	Bords de la Venelle (308[III])	1	

W. P. ROBINS.

45	The Drawbridge	1	
46	Wind after Rain	1	

SIR FRANK SHORT, R.A., P.R.E.

47	The West's Good Night to the East (*S.* 113)	1	
48	Wintry Blast on the Stourbridge Canal (*S.* 114)	1	

W. WALCOT.

49	The House of Sallust	1	

MUIRHEAD BONE.

50 On the Clyde, *a set of six lithographs* 6

A. LEGROS.

51 La Messe dans une Église Espagnole (*M. T.* 51); and Vieil Espagnol (21), *both unsigned* 2

52 Le Voyageur à l'Abri (83) 1

53 Bord de la Marne (270) 1

54 Coup de Vent (312) 1

M. A. J. BAUER.

55 Coronation of the Czar 1

FRANK BRANGWYN, R.A.

56 Breaking up of the "Caledonia" (*Cat. no.* 78) 1

57 The Apse of St. Walburgh, Furnes (*no.* 120) 1

58 Browning's House, Venice (*no.* 197) 1

C. H. BASKETT.

59 Landemere, *aquatint* 1

M. A. J. BAUER.

60 A Visier 1

61 The Brassworker, Stamboul 1

62 Old Houses, Stamboul 1

63 Market Day, Stamboul 1

64 Cavalry 1

65 Aye Sophia 1

66 A Pasha 1

67 Gwalior 1

68 Entrance to a Bazaar 1

69 The Procession, *unsigned* 1

70 Church at Moscow 1

71 The Earth trembled 1

72 Entry of a Queen 1

73 King of Agra's Treasure 1

74 Victory 1

MUIRHEAD BONE.

75 King Street Entry, *title to Glasgow set* 1 1 10

76 On the Clyde, 1917-18, *a set of six original lithographs* 6 1 15

77 Building Ships, 1917-18, *a set of six original lithographs* 6 2 15

FRANK BRANGWYN, R.A.

78 Old Kew Bridge; and Scaffolding, South Kensington 2 3 15

D. Y. CAMERON, R.A.

79 Old Masters at the Glasgow Exhibition, 1901 (*R.* 321) 1 19

80 The Vulture, Symbol of Maut 1 3 10

J. A. McN. WHISTLER.

81 Liverdun (*Wedmore*, 4) 1 6

82 The Unsafe Tenement (*W.* 7) 1 6

83 Annie, seated (*W.* 24), *second state* 1 6

84 Thames Warehouses (*W.* 35); *from the Goulding collection* 1 20 10

85 Westminster Bridge (*W.* 36); *from the Goulding collection* 1 14 10

86 Limehouse (*W.* 37), *on Japanese paper* 1 15 .

87 Tyzac, Whiteley & Co. (*W.* 39) 1 20 .

88 Black Lion Wharf (*W.* 40) 1 30 .

89 The Pool (*W.* 41), *on Japanese paper* 1 25 .

90 Thames Police (*W.* 42); *from the Goulding collection* 1 20 .

91 Billingsgate (*W.* 45), *on Japanese paper* 1 3 10

92 The Landscape with a horse (*W.* 46), *second state* 1 2 .

93 The Forge (*W.* 63) 1 13 .

94 Millbank (*W.* 67), *second state, on Japanese paper* 1 3 10

95 The Little Pool (*W.* 72), *the lettering removed* 1 3 15

96 Cadogan Pier (*W.* 79) 1 4 5

97 Chelsea Bridge and Church (*W.* 85); *from the Goulding collection* 1 3 5

98 Fish Shop, Venice (*W.* 188) 1 31 .

99 York Street, Westminster (*W.* 220) 1 58 10

100 Little Market Place, Tours (*Kennedy*, 375) 1 41 .

101 Rue de la Rochefoucault (*K.* 419), *second state* 1 32 .

102 Boulevard Poissonière (*K.* 423) 1 32

103 Early Morning, Battersea (*Way*, 7), *lithotint* 1 15 .

104 Stéphane Mallarmé (*Way*, 66), *lithograph* 1 3 .

W. STRANG, A.R.A.

105 DEATH AND THE PLOUGHMAN'S WIFE, *no.* 92 *of* 110 *copies, title and eleven plates and letterpress* 1 *vol.*

106 THE DOINGS OF DEATH, *twelve woodcuts in chiaroscuro, unsigned* 1 *vol.*

MUIRHEAD BONE.

107 PICCADILLY CIRCUS AT NIGHT IN WAR TIME, 1915 1

The Property of Bernard Welby, Esq.

of 54, *Platt's Lane, N.W.*

A. W. BAYES.

108 The Old Dick Whittington; and The Three Crowns, Greenwich 2

FRANK BRANGWYN, R.A.

109 Porte de Ghent (*Cat. no.* 63) 1

SIR F. SEYMOUR HADEN.

110 Seymour, *unsigned*; and The Old Spaniard, by A. Legros, *unsigned* 2

C. G. HORNBY.

111 Rue Figuier; Rue Madame; and Spanish Dancer, Seville, *in colours* 3

RAYMOND R. JONES.

112 La Rue Zacharie; and La Rue de Four, Paris 2

113 Pont Henri, Paris 1

114 Pont Neuf, Paris 1

115 St. Germain, Paris 1

W. MONK.

116 The Albany; Crosby Hall, by H. J. Finn; and St. Albans, by E. George, *unsigned* 3

W. STRANG, A.R.A.

117 Grotesque (*L. B.* 311) 1

SIR FRANK SHORT, R.A., P.R.E.

118 Venetian Lamp; German Cupboard Front; and Centre Mounting for same 3

ANDERS ZORN.

119 Dal River 1

C. MERYON.

120 L'ABSIDE DE NOTRE DAME (*Delteil*, 38), *before all letters, the third state according to Delteil, and the first described by Wedmore; printed on thin old paper, extremely rare* 1

FROM THE

Collection of the late J. Thacher Clarke, Esq.

of Gayton Corner, Harrow.

FORTUNY.

121 Arabe Veillant le Corps de Son Ami, *unsigned*; and two others, by F. Goya 3

SIR F. SEYMOUR HADEN.

122 Out of Study Window (*H.* 18), *unsigned, damaged*; and Fulham (*H.* 19), *lettered impression, unsigned* 2

123 Battersea Reach (*H.* 52), *first state, unsigned* 1

M. LALANNE.

124 Douze Croquis à l'Eau-Forte, *proofs before inscriptions, in wrapper* 13

125 Rue de la Tonnellerie; and 3 others 4

126 Beuzeval; À Concarneau; and 7 others, *unsigned* 9

127 Démolitions pour le Percement de la Rue des Écoles, *first state, signed*, and lettered impression, *unsigned* 2

128 Aux Environs de Paris, *two impressions*; and A Neuilly, *two impressions, all unsigned* 4

129 Rue des Marmousets; and Démolitions pour le Percement du Boulevard St. Germain, *both unsigned* 2

C. MERYON.

130 Meryon sitting up in bed, after H. Flameng, *unsigned* 1

131 Collége Henry IV (*L. D.* 43), *fourth state* 1

132 The same, *seventh state* 1

J. A. McN. WHISTLER.

133 Limehouse (*W.* 37) 1

FRAMED.

F. BRANGWYN, R.A.

134 Windmill, Bruges 1

AXEL H. HAIG.

135 The Floating Market, Stockholm 1

DRAWINGS.

IN THE PORTFOLIO.

A. LEPÈRE.

136 A Quay with boats, *pencil, signed* 1

137 A Quay seen from above, *pencil, signed* 1

FRAMED.

Other Properties.

AXEL H. HAIG.

138 Schloss Zwingenburg 1

139 The Morning of the Festival: *presentation copy to the late Dr. Traill, Dublin* 1

SIR F. SEYMOUR HADEN.

140 SUNSET IN IRELAND (*H.* 51), *second state, unsigned, fine* 1

A. LEGROS.

141 PORTRAIT OF HECTOR BERLIOZ, *second state* 1

AXEL H. HAIG.

141A MONT ST. MICHEL 1

CHARLES RICKETTS.

141B Proof of Poster for the production of "The Dynasts" at the Kingsway Theatre, 1914, *lithograph, signed by the artist, and with the autograph signature of Thomas Hardy, very rare* 1

The Property of the late Edwin Abbey, Esq. R.A.

J. A. McN. WHISTLER.

142 HÔTEL DE VILLE, LOCHES (*Kennedy*, 384), *with butterfly monogram in pencil* 1

SIR F. SEYMOUR HADEN.

143 KENSINGTON GARDENS (*H.* 28), *the larger plate, unsigned, on india paper* 1

CH. DAUBIGNY.

144 Pommiers à Anvers, *on india paper, unsigned* 1

W. UNGER.

145 Portraits, after Franz Hals, *unsigned* 4

R. W. MACBETH.

146 Harvesters; and two others 3

Another Property.

In the Portfolio.

MUIRHEAD BONE.

147 Munition Drawings, *a set of* 6 *lithographs and title*; and With the Grand Fleet, *a similar set and title* 14

D. Y. CAMERON, R.A.

148 Regality Club Plates: North Woodside Flint Mills; Apse of St. Enoch's and David Dale's House; and Title Page and Frontispiece to Scholar Gipsies, *all unsigned* 5

149 Etchings of old Glasgow: Granny Gibb's Cottage; Wellfield House; and Old Houses, South Side, Rottenrow, *all unsigned* 3

150 Amboise; Arran; and A Norman Village, *all unsigned* 3

151 Illustrations to Walton's Compleat Angler, *all unsigned* 14

J. A. McN. WHISTLER.

152 Savoy Pigeons; The Long Gallery, Louvre; Nursemaids; La Robe Rouge; The Smith's Yard; and Gants de Suède, *lithographs* 6

SECOND DAY'S SALE.

Tuesday, May 3rd, 1921.

MODERN ETCHINGS AND DRAWINGS.

In the Portfolio.

FRANK BRANGWYN.

	LOT		
Lusen	153	Porte de Gand	1 2 10
Lbarn	154	Gateway, Avila	1 3 15
do	155	The same	1 3 15
do	156	A Street in Puy	1 2 10
Donald	157	Old Mills, Meaux	1 3 .
lbarn	158	Notre Dame la Riche, Tours	1 1 15
Donald	159	Notre Dame, Poictiers	1 1 12
usfield	160	The Moat	1 2 5
lbarn	161	St. Peter's, Genoa	1 5 10
do	162	The same	1 5 10
usfield	163	Cannon Street Station interior	1 3 10
Rudt	164	Demolition of the Post Office	1 4 4
llhusen	165	Breaking up of the "Britannia"	1 6 10
rnbarn	166	Bridge at Albi	1 3 15
do	167	Alcantara Bridge, Toledo	1 3 15

L. BUSIÈRE.

nsfield	168	Portrait of a Lady, *mezzotint, printed in colours*	1 1 1
Rash	169	The same	1 8

P. GASKELL.

eatyard	170	Harlech Castle, *mezzotint*	1 1 10

NORMAN HIRST.

171 The Hon. Theresa Parker, after Sir J. Reynolds, *mezzotint* 1

172 Lady Maitland, after Sir H. Raeburn, *mezzotint* 1

173 Miss West after Sir T. Lawrence, *mezzotint* 1

H. MACBETH-RAEBURN.

174 The Countess of Mexborough, after J. Hoppner, *mezzotint, printed in colours* 1

KATE CAMERON.

175 April 1

FRANCIS DODD.

176 St. George the Martyr 1

177 Pall Mall from the West 1

178 Old Waterloo Place 1

F. A. FARRELL.

179 Westminster 1

HEDLEY FITTON

180 Siena 1

181 City Gateway, Genoa 1

P. GASKELL

182 Derwentwater 1

AXEL H. HAIG.

183 Palazzo Ça d' Oro, Venice 1

MARTIN HARDIE.

184 A Grey Day at Newhaven; and Old Harbour Light, Queensferry 2

185 In the Weald of Kent 1

186 "Hey-ho! the Wind and the Rain" 1

187 Beeston Priory 1

188 The same 1

189 High Noon in the Boatyard, Rye 1

HAMILTON HAY.

190 Halton 1

SIR CHARLES HOLROYD.

191 A Wood Witch 1 10

ALBANY E. HOWARTH.

192 Verona 1 2 .
193 Château Gaillard 1 2 .
194 Richmond Castle 1 1 10

M. M. LUSY.

195 S. Vicente del Recuerdo; and another 2 12

W. C. MONTGOMERIE.

196 The Kyles of Sutherland 1 1
197 The Kyles of Lochalsh 1 1
198 The Sand Dunes 1 1
199 The Dart 1 1
200 The Church of St. Jean de Luz 1 1 2

W. P. ROBINS.

201 The Tree on the Hill 1 1
202 Feeding Pigs, *second plate* 1 1 8
203 The Little Drawbridge 1 1 18
204 The Punt 1 3 5
205 Fishermen's Huts, Selsey 1 1 8
206 Todd's Green 1 2 15
207 The Barn, *aquatint* 1 1 8
208 A Norfolk landscape, *aquatint* 1 2 2

H. RUSHBURY.

209 A Cotswold Mill 1 2 .

W. WALCOT.

210 Babylon 1 5 5
211 THE FORTH BRIDGE 1 12 .

J. A. McN. WHISTLER.

212 Seymour seated (*W.* 22) 1 1 5
213 Soupe à trois Sous (*W.* 27) 1 5
214 Greenwich Park (*W.* 33) 1 6 .

TROY KINNEY.

215 Mme Adeline Genée 1

A. LEPÈRE.

216 Bourrine dans les Peupliers 1

217 Angers: L'Etang St. Nicolas 1

SIR FRANK SHORT, R.A., P.R.E.

218 Ebb-tide: Putney Bridge (*S.* 31), *mezzotint* 1

219 Chain of Alps from Grenoble to Chambéri, after J. M. W. Turner (*S.* 43), *mezzotint, first state* 1

220 Hayle, Cornwall (*S.* 83); *from the Goulding collection* 1

221 Entrance of the Meuse, after J. M. W. Turner (*S.* 93) 1

222 Bellinzona, after the same (*S.* 94), *aquatint, printed on vellum* 1

223 The Mouth of the Thames, after the same (*S.* 115), *mezzotint* 1

224 Gathering the Flock on Maxwellbank, No. 1 (*S.* 149), *soft ground, second proof, on pink paper* 1

225 The same, *first state*; *from the Goulding collection* 1

226 Solway Fishers, No. 2 (*S.* 152), *mezzotint, on vellum* 1

227 When the Weary Moon was on the Wane (*S.* 175), *mezzotint* 1

228 Shipping at the Entrance of the Medway, No. 1, after J. M. W. Turner (*S.* 194), *mezzotint, rare* 1

229 Shipping at the Entrance of the Medway, No. 2 (*S.* 195) 1

230 Maçon, after J. M. W. Turner (*S.* 199), *mezzotint* 1

231 Kingston Bank, after the same (*S.* 205), *mezzotint* 1

232 Pastoral, after the same (*S.* 206), *mezzotint* 1

233 Lucerne, after the same (*S.* 207), *mezzotint* 1

234 Moonlight at Sea, after the same (*S.* 209), *mezzotint* 1

235 Niagara (*S.* 215), *dry-point*; *from the Goulding collection* 1

236 A Span of Old Battersea Bridge (*S.* 226), *aquatint* 1

237 Shap Fell, after P. de Wint (*S.* 232), *mezzotint* 1

238 The same, *printed on Japanese vellum* 1

239 Timber Raft on the Rhine, after J. M. W. Turner (*S.* 240), *mezzotint* 1

240 The same 1

241 The same 1

242	A South Coast Road (*S.* 249)	1	
243	An April Day in Kent (*S.* 254)	1	
244	Hayfield in Yorkshire, after P. de Wint (*S.* 259), *mezzotint*	1	
245	The Snowdrift, after the same (*S.* 262), *mezzotint, fourth working proof*	1	
246	In the Cotswolds, after Sir Alfred East (*S.* 271), *mezzotint*	1	
247	Cottage with Harvesters, after P. de Wint (*S.* 275), *mezzotint, trial proof*	1	
248	A Lane in Arundel (*S.* 277)	1	
249	A Silver Tide (*S.* 300), *aquatint*	1	
250	'Twixt Mirk and Dawn, *aquatint*	1	
251	Coblentz, after J. M. W. Turner, *mezzotint*	1	
252	The New Moon, *aquatint*	1	
253	Eel Fisher, Volendam (*S.* 7*a*), *lithograph*	1	

D. C. STURGES.

254	The 'Cellist	1	

FRANK BRANGWYN, R.A.

255	The Alcantara Bridge, Toledo	1	
256	The Traghetto, Venice	1	
257	Le Petit Pont	1	
258	The Gate of Naples	1	
259	St. Nicholas, Paris	1	

SIR FRANK SHORT, R.A., P.R.E.

260	Vessel in distress off Yarmouth, after J. M. W. Turner (*S.* 272), *mezzotint, trial proof*	1	
261	A Woody Landscape, after P. de Wint (*S.* 284), *mezzotint*	1	

W. STRANG, A.R.A.

262	Colonnade	1	

W. WALCOT.

263	The Coliseum	1	

FRAMED.

The Property of a Lady.

H. FANTIN-LATOUR.

264 Finale du Vaisseau Fantôme (*Hediard*, 60) 1
265 Danses (*H.* 140) 1
266 Poëmes d'Amour (*H.* 112), 1
266A Prelude de Lohengrin (*H.* 39) 1
266B Baigneuses (*H.* 138), *unframed* 1

DRAWINGS

IN THE PORTFOLIO.

The Property of the late Rev. J. F. Bright, D.D.

Formerly Master of University College, Oxford.

P. HEYWOOD.

267 Drawings of Birds, *in water-colours* 6

ENGLISH SCHOOL.

268 Portrait of a Lady, *in coloured chalks* 1
269 A Pastoral Scene; and A Classical Landscape, *in water-colours* 2

J. GLOVER.

270 Village by a river with a ruined abbey, *in water-colours* 1

J. M. WRIGHT.

271 Two Illustrations to novels, *in water-colours* 2

FRENCH SCHOOL.

272 A Pastoral Scene, *chalk drawing* 1

SWEDISH SCHOOL.

273 View near Stockholm ; The Smoker ; and Scene on a Quay Side, *pen and wash drawings* 3

T. ROWLANDSON.

274 The Dinner Hunter, *in water-colours* 1

275 Soldier watering Horses, *in water-colours* 1

276 The Catastrophe, *in water-colours* 1

277 The Troubadour, *in water-colours* 1

278 Dartmouth, with soldiers and cannon in the foreground, *pen drawing* 1

279 Cries of London : Old Chairs to mend ! and The Ballad Monger, *in water-colours* 2

280 Interior of a Theatre, *in water-colours* 1

281 Kinson Cove, Cornwall, *in water-colours* 1

282 Oxford Dons inspecting a Turtle, *in water-colours* 1

283 Cavalry escorting Prisoners, *in water-colours* 1

284 Captain Barclay on his walking match, *in water-colours* 1

285 The same, at another period of the match, *in water-colours* 1

286 English Naval Prisoners on board a French man of war, *in water-colours* 1

287 A Cavalry Charge, *in water-colours* 1

288 Skating in Hyde Park, *in water-colours* 1

289 Wood Cutters regaling, *in water-colours* 1

A. BLOEMART.

290 Herodias dancing before Herod, *pen and wash drawing* 1

HOOGSTRATEN.

291 The Angel appearing to the Shepherds, *pen and wash drawing* 1

DIEPENBECK.

292 St. Jerome, *pen and wash drawing* ; and Moses destroying the Tablets of the Law, by Tommaso Redi, *sepia and red chalk drawing* 2

PATEL.

293 A Wood with distant view of a town and woodmen in the foreground, *black chalk drawing* 1

FROM THE

Collection of the late J. Thacher Clarke, Esq.

of Gayton Corner, Harrow.

T. ROWLANDSON.

294 Market Cries, *in water-colours* 1

295 Music hath Charms, *in water-colours* 1

296 Market Place, Weymouth, *in water-colours* 1

297 The Infirmary, *in water-colours* 1

OLIVER HALL.

298 A View in Lancashire, *drawing in water-colours, signed*, 14 *in. by* 18 *in., framed* 1

Other Properties.

T. ROWLANDSON.

299 Studies of Grotesque Heads, 10½ *in. by* 9 *in., framed* 2

300 Francis Corbetta, by John Brand; Sophia Lady Granville; Warren Hastings; and other Portraits, *in pencil and water-colours*

301 James Earl of Malmesbury, *in sepia* 1

302 Lord Townshend, and Mr. Middleton, *in water-colours* 2

303 Kleinjogg, or La Socrate Rustique, in the Canton of Zurich, *in water-colours* 1

304 Admiral the Earl of Dundonald, *oil painting* 1

305 Dr. Bragge; John Robinson; Voltaire; Blücher; and other Portraits, *pencil drawings*; and Portraits and Fancy Subjects, *line and mezzotint engravings* 48

£621. 1. 6

THIRD DAY'S SALE.

Wednesday, May 4th, 1921.

DRAWINGS AND OIL PAINTINGS.

The Property of a Lady.

DRAWINGS.

In the Portfolio.

GIOVANNI BATTISTA PIRANESI, 1720–1778.

LOT

306 Interior of a magnificent Corinthian Peristyle; *bistre, pen and wash*, 17 *in. by* 22½ *in.*

LOUIS MARIN BONNET, 1743–1793.

307 Head of a young Girl; *red chalk*, 9½ *in. by* 7¾ *in.*

Attributed to CHARLES LOUIS CLÉRISSEAU, 1722–1820.

308 Pair of Landscapes: one a distant view of a seaport, with classical figures, the other a wooded vale, with nymphs bathing; *pen and ink and water-colours*, 9½ *in. by* 12¾ *in.*

DE LANGUSTIE, 1798.

309 Portrait of a Girl; *black and white chalk on greyish-blue paper*, 20 *in. by* 14⅛ *in., signed and dated*

JOSEF ISRAELS, 1824–1911.

310 Seated Figure of a Woman reading; *black chalk*, 8¾ *in. by* 11¾ *in., signed*

T. ROWLANDSON, 1756–1827.

311 The Promenade of the Tuileries, numerous figures, seated or walking, under the trees; *pen and water-colour*, 11⅛ *in. by* 17 *in., signed and dated* 1800

The Property of Capt. Richard Ford,

of 53, *Ennismore Gardens, S.W.*

ALEXANDER COZENS, *c.* 1700–1786.

312 Ruins near a Pond, *brush and bistre on yellowish paper*, $9\frac{3}{8}$ *in. by* $11\frac{7}{8}$ *in.*; and A Scene in the Campagna, by the same, *both signed* 2

ALEXANDER COZENS, *c.* 1700–1786.

313 The Walls of an Italian Town, *body colours*, $3\frac{1}{4}$ *in. by* 5 *in.*; and a Sketch of a temple and lake, by the same, *both signed* 2

ALEXANDER COZENS, *c.* 1700–1786.

314 Five Sketches of Lake Scenery, with castellated ruins; *pen and ink on tracing paper*, 4 *in. by* $6\frac{3}{8}$ *in., all signed* 5

ALEXANDER COZENS, *c.* 1700–1786.

315 Five Sketches of Rocky Foregrounds; *charcoal and bistre wash*, $5\frac{5}{8}$ *in. by* $7\frac{3}{8}$ *in.*, etc. 5

ALEXANDER COZENS, *c.* 1700–1786.

316 Four Sketches of Mountainous Scenery; *charcoal and ink wash, heightened with white, on bluish grey paper*, $7\frac{1}{8}$ *in. by* 9 *in.* 4

ALEXANDER COZENS, *c.* 1700–1786.

317 Four Studies of Wooded Landscapes; *charcoal and ink wash, heightened with white, on bluish grey paper*, 7 *in. by* $7\frac{3}{4}$ *in.* 4

ALEXANDER COZENS, *c.* 1700–1786.

318 Four Landscape Studies, Cliff Scenery, etc.; *charcoal and ink wash, heightened with white, on bluish grey paper*, $5\frac{1}{2}$ *in. by* $8\frac{1}{2}$ *in.* 4

Other Properties.

SAMUEL PROUT, 1783–1852.

319 Tower at Spires and Old Houses at Coblentz; *pencil*, $10\frac{1}{8}$ *in. by* $6\frac{3}{4}$ *in.* 2

SAMUEL PROUT, 1783–1852.

320 View of Bamberg, *pencil*, $10\frac{1}{8}$ *in. by* $6\frac{3}{4}$ *in.*; An Old House at Cologne; and two others 4

SAMUEL PROUT, 1783–1852.

321 Interior of a Church at Brunswick, *pencil*, $15\frac{3}{4}$ *in. by* 10 *in.*; and Ruins of St. Jean, Rouen 2

GIOVANNI BATTISTA CIPRIANI, R.A., 1726–1785.

322 Sophia and Burchell in the Cornfield, from the "Vicar of Wakefield," *black and red chalk, oval*, $7\frac{1}{4}$ *in. by* $5\frac{5}{8}$ *in.*; and a half-length of a Girl, by the same 2

JEAN HONORÉ FRAGONARD, 1732–1806.

323 A Farmyard amongst Ruins, with two little boys at play; *black and white chalk on bluish grey paper*, 10 *in. by* $14\frac{1}{2}$ *in.*

NICHOLAS POUSSIN, 1593–1665.

324 Three Sketches of Terminal Ornaments with masks; *bistre, pen and wash*, $11\frac{5}{8}$ *in. by* $8\frac{1}{4}$ *in.*

ANTOINE WATTEAU, 1684–1721.

325 A Man seated playing a fiddle and two comedians dancing; *red chalk*, 6 *in. by* $7\frac{5}{8}$ *in.*

RUPERT BARBER, *fl.* 1736–1772.

326 Portrait of William Thompson, a Dublin beggar, aged 114, 1744, sketch for the enamel miniature formerly in the Propert collection; *black chalk*, 12 *in. by* $8\frac{1}{8}$ *in.*

THOMAS ROWLANDSON, 1756–1827.

327 Battle Scene, caricature of the style of Borgognone; *pen and ink and water-colours*, $14\frac{3}{4}$ *in. by* $21\frac{1}{4}$ *in.*

GEORGE SAMUEL, *fl. c.* 1786–1823.

328 Landscape with a quarry in the foreground, *water-colours, signed and dated*, 1788, 5 *in. by* $7\frac{1}{4}$ *in.*; and a Lake Scene, with boats and washerwomen, by J. T. Serres, *signed and dated* 1788 2

RICHARD WILSON, R.A., 1714–1782.

329 A Road on the Sea Coast, near Velletri; *black and white chalk on greyish blue paper*, $10\frac{3}{4}$ *in. by* $17\frac{5}{8}$ *in.*; and a Sketch of a Cottage, by Gainsborough 2

RAFFAELLO SANZIO, 1483–1520.

330 The Holy Family, the Infant Christ, supported by His Mother, stands on the edge of a cradle, blessing the kneeling St. Joseph, the infant St. John on the left; *pen and bistre*, $7\frac{1}{2}$ *in. by* $10\frac{3}{8}$ *in.*

*** From the Uvedale Price and William Mayor collections. Facsimiled in reverse by J. Nevay. With an impression of the print. 2

SCHOOL OF MICHELANGELO, 1475–1564.

331 Prometheus tormented by the Vulture, nearly contemporary copy of the drawing now in the Royal Library, Windsor; *black chalk*, $7\frac{1}{4}$ *in. by* 10 *in.*

GIOVANNI DOMENICO TIEPOLO, 1726–1804.

332 Caricature Group, an old man surrounded by other figures; *ink pen and wash*, $8\frac{3}{4}$ *in. by* $6\frac{3}{4}$ *in.*; and another 2

NICHOLAS POUSSIN, 1593–1665.

333 Cain's Sacrifice; on the reverse, a Roman Battle Scene; *bistre, pen and wash*, $8\frac{1}{8}$ *in. by* $10\frac{1}{2}$ *in.*

*** From the collection of E. Desperet.

REMBRANDT VAN RIJN, 1606–1669.

334 The Good Samaritan: a nearly nude man lying on the ground, supported by a second figure; *pen and bistre*, $4\frac{1}{8}$ *in. by* 5 *in.*

SCHOOL OF REMBRANDT.

335 Landscape, wooden buildings near a canal, upon which is a man in a boat; *pen and bistre, washed with Indian ink*, $9\frac{3}{8}$ *in. by* $14\frac{3}{8}$ *in.*

PIETER BRUEGHEL, THE ELDER, 1525–1569.

336 View of a moated Château; *pen and ink and water-colours*, $4\frac{3}{4}$ *in. by* $7\frac{1}{2}$ *in.*

*** From the collection of Sir John St. Aubyn.

A. VAN DER GROEN, *died c.* 1788.

337 A Lane with cottages, *signed*; *brush and ink, touched with colour*, $6\frac{1}{2}$ *in. by* $8\frac{1}{4}$ *in.*

ANNIBALE CARRACCI, 1560–1609.

338 Mountainous Landscape; *pen and bistre*, 12 *in. by* $9\frac{3}{4}$ *in.*; and A Landscape, by Grimaldi 2

339 Portfolio containing forty-five Sketches by Old Masters, and others 45

SALVATOR ROSA, 1615–1673.

340 Whole-length standing Figure of a Boy in fantastic costume, with a monkey on his shoulder; *pen and bistre*, $7\frac{3}{8}$ *in. by* $3\frac{3}{4}$ *in.*

JEAN LOUIS DE MARNE, 1754–1829.

341 Scene in a Forest with figures in the foreground; *pen and bistre washed with ink, signed*, 5 *in. by* $6\frac{3}{8}$ *in.*

JEAN PILLEMENT, 1727–1808.

342 Antique Ruins, in the foreground a herdsman with goats, and other figures; *black lead washed with ink*, 5 *in. by* 7 *in.*; with an impression of the etching of the same, *two on one mount*

FRENCH SCHOOL (*late XVIIIth Century*).

343 A Girl with a basket on her arm; *black lead, oval*, $7\frac{1}{8}$ *in. by* $5\frac{5}{8}$ *in.*

PARROCEL.

344 Scene from Don Quixote, and Polish Peasants with a horse; *ink, pen and wash*, 7 *in. by* 5 *in.*; with impressions of etchings after them, by Wille 4

DAVID TENIERS, THE YOUNGER, 1610–1690.

345 A Peasant walking, playing a bag-pipe, and preceded by a dog, in a landscape; *black lead*, $9\frac{1}{4}$ *in. by* $14\frac{1}{4}$ *in.*

W. ANDERSON, 1797.

346 Sailing Ships in a breeze, *signed and dated*; $9\frac{1}{2}$ *in. by* $13\frac{1}{2}$ *in.*

W. ANDERSON, 1794.

347 Warship at anchor with other boats: evening sky, *signed and dated*; $8\frac{1}{2}$ *in. by* $12\frac{1}{2}$ *in.*

W. ANDERSON.

348 Warships in a breeze, and Warships at anchor, a pair; $6\frac{1}{4}$ *in. by* $9\frac{1}{4}$ *in.* 2

EARLY ITALIAN.

349 The Sketch Book of an Artist, *bound in original pig-skin binding* 1

JOHN LEECH, 1817–1864.

350 A small quarto Album in whole morocco, containing twelve pencil sketches on tracing paper for Punch subjects

The Property of the late Rev. J. F. Bright, D.D.

Formerly Master of University College, Oxford.

ITALIAN XVIITH CENTURY.

351 Five sheets of Sketches of Monsters, Animals and Insects: *pen and bistre*, $6\frac{1}{4}$ *in. by* $8\frac{3}{4}$ *in.* 5

REMBRANDT VAN RIJN, 1606–1669.

352 Seated Figure of a nearly nude Negro in a loin-cloth, his left-hand in his lap, his right arm, supporting his head, rests on a ledge; *bistre, pen and wash*, $5\frac{7}{8}$ *in. by* $3\frac{5}{16}$ *in.*

*** The signature "Rembrandt fecit" may be a later addition.

ALEXANDER COZENS, *c.* 1700–1786.

353 Coast Scene, inscribed "1st stile of composition"; *bistre, pen and wash on yellow paper*, 4¼ *in. by* 6⅝ *in.*: and a View of a Mountain Valley by the same; *both signed* 2

ALEXANDER COZENS, *c.* 1700–1786.

354 An Eastern walled City on the coast; *brush and ink on yellow paper*, 5¼ *in. by* 7 *in.*; and a large Sketch on tracing paper of a Pastoral Landscape, after Gainsborough, by the same 2

FRAMED.

The Property of a Nobleman.

GIOVANNI FRANCESCO ROMANELLI, 1610–1662.

355 Noah's Sacrifice after the Flood; *pen and bistre, heightened with white*, 8 *in. by* 11¼ *in.*; and another 2

FEDERIGO BAROCCIO, 1526–1612.

356 The Repose on the Flight into Egypt; *black chalk, pen and bistre washed with ink*, 8⅝ *in. by* 11⅛ *in.*; and another 2

The Property of a Lady.

SAMUEL ATKINS, *fl. c.* 1787–1808.

357 Seapiece, *water-colours*, 4½ *in. by* 6 *in.*; and another, similar 2

T. GAINSBOROUGH, R.A., 1727–1788.

358 Landscape: a hollow lane with trees; *black and white chalk on buff paper*, 13 *in. by* 15 *in.*; and a small Seapiece, *in oils*, by A. Hutt 2

ABRAHAM RADEMAKER, 1675–1735.

359 Ruins of the Castle of Sichem ; *bistre, pen and wash,* 7 *in. by* 13 *in.* ; A Skirmish, by Wouverman ; and another 3

WIGERUS VITRINGA, 1657–1721.

360 Seapiece with shipping ; *bistre, pen and wash, touched with water-colours,* 5 *in. by* 6 *in., signed and dated* 1691 ; and three similar, by the same 4

Other Properties.

REYNOLDS.

361 The Guardian Angel ; *black and white chalk on buff paper,* 18 *in. by* 12½ *in.*

W. HUNT, 1812.

362 A Dead Pigeon, *signed and dated* ; 15½ *in. by* 11 *in.* 1

DAVID COX, 1855.

363 The Moors, near Bettws-y-Coed, N. Wales, *signed and dated* ; 14½ *in. by* 21½ *in.* 1

ISRAELS.

364 Girl standing at a door, 8½ *in. by* 6½ *in.* ; one water-colour, and two oil sketches 4

T. C. DIBDIN, 1866.

365 Bruges and the Belfry ; 15 *in. by* 11 *in.* 1

F. GOODALL, R.A.

366 Sunset on the Nile, *water-colours,* 9 *in. by* 14 *in.* ; and one other, by Richardson 2

E. W. COOKE, R.A., 1811–1880.

367 Amalfi, from the Sea, *signed and dated* 1840, *water-colours* ; 11 *in. by* 17 *in.* 1

BIRKET FOSTER, 1825–1899.

368 Towpath at Clewer; *black and white chalk on grey paper*, 3 *in. by* 7 *in.*; and another 2

EDMUND WARREN.

369 The River Dart, near Buckland Beacon, Devonshire; 28½ *in. by* 41 *in.* 1

SIR E. BURNE JONES.

370 Head of M. Paderewski in profile to the left; *black chalk, circular*; 10 *in. diam.* 1

AUBREY BEARDSLEY.

371 The Dancer with the domino; *pen and ink*, 8½ *in. by* 5½ *in.* 1
*** From Judge Evans' collection.

H. M. LIVENS.

372 The Duck Pond, *water-colours*; 11½ *in. by* 15 *in.* 1
*** From Judge Evans' collection.

G. DE MAEZTU.

373 The Back of a Woman, 19½ *in. by* 14 *in.*; and The Blind at Calatanzor, 22 *in. by* 15½ *in.* 2

G. DE MAEZTU.

374 Decorative Study; Head of a Girl; and Head of a Man 3

THE

Property of the late Rev. Canon Millard, D.D.

THIRTLE.

375 Heigham Hall, Norfolk, 13 *in. by* 16¾ *in.*; and one other, by Cotman 2

W. TURNER OF OXFORD.

376 The River Cherwell, 9 *in. by* 12½ *in.*; and Landscape, by Scott *of Brighton* 2

CLARKSON STANFIELD.

377 The Lifeboat, 10 *in.* *by* 14 *in.*; and one other, by Copley Fielding 2

WM. DE LA MOTTE.

378 Cathedral by a river, 10 *in.* *by* 14 *in.*; Ashby de la Zouche, by the same; and A Street in Oxford 3

J. M. W. TURNER, R.A.

379 Early Landscape, 9 *in.* *by* 15 *in.*; and one other, by the same; *unframed* 2

OIL PAINTINGS.

J. v. CROOS.

380 The Bleaching Ground at Haarlem, *panel*; 10½ *in.* *by* 13 *in.* 1

VAN DER NEER.

381 A Moonlight Scene in a hilly country, *panel*; 9½ *in.* *by* 13½ *in.* 1

F. BOL.

382 Portrait of a Man in velvet cap and feather; 28 *in.* *by* 21½ *in.* 1

A. SWAIN.

383 Men-of-War and other Ships in a calm sea, 20½ *in.* *by* 29½ *in.* 1

GERARD HONTHORST.

384 Portrait of Charles I in slashed red dress embroidered in gold with white ruff, 25 *in.* *by* 21½ *in.* 1

TENIERS.

385 Landscape with river and large tree, two figures in foreground, *panel*; 9½ *in.* *by* 14 *in.* 1

BOLDOVINETTI.

386 Madonna and Child and Two Angels, *panel*, 9 *in.* *by* 6½ *in.*; and two others 3

SIMONE MEMMI.

387 Virgin and Child with St. Lawrence and another Saint, with Christ and Two Saints in medallions below, *panel, with original frame*; 21 *in. by* 14 *in.* 1

EARLY GERMAN SCHOOL.

388 Madonna and Angels adoring the Infant Christ, *panel*, 14½ *in. by* 11 *in.*; and two others 3

DUTCH SCHOOL.

389 River Scene: evening, *panel*, 10½ *in. by* 13 *in.*; and one other 2

SIENESE SCHOOL.

390 The Annunciation, *panel*; 10 *in. by* 12 *in.* 1

EARLY FLEMISH SCHOOL.

391 The Virgin and Child with St. Elizabeth, enthroned, *panel*; 17½ *in. by* 12½ *in.* 1

W. HARE.

392 Shipping, 14 *in. by* 18 *in.*; and three others 4

Other Properties.

FLEMISH SCHOOL (XVIth Century).

393 St. Anthony in Meditation, the composition copied from the engraving by Dürer, *panel*; 4¼ *in. by* 5½ *in.* 1

ALBANO.

394 Christ Enthroned, with the Virgin, Saints and Angels, 32 *in. by* 48 *in.* 1

KAREL DU JARDIN.

395 Study of Sheep and Goat with sleeping shepherd, 9½ *in. by* 13½ *in.* 1

ABRAHAM COOPER, R.A., 1787–1868.

396 A Bull and other cattle in a landscape, *panel*; 6 *in. by* 8½ *in.*; and Seaweed Gatherers, by the same 2

PIETER DE NEYN, 1597–1639.

397 A Skirmish of Cavalry, *signed and dated* 1626, *panel*; 11 *in. by* 17 *in.* 1

CHARLOTTE NASMYTH, *exhibited* 1840–1862.

398 London from Greenwich Park, *signed, panel*: 8⅝ *in. by* 11⅝ *in.* 1

CHARLOTTE NASMYTH, *exhibited* 1840–1862.

399 Edinburgh from Cannon Mills, *signed, panel*; 8⅝ *in. by* 11⅝ *in.* 1

ROSA BONHEUR, 1822–1899.

400 A Girl with sheep and goats on the Downs, *signed, panel*; 12⅝ *in. by* 18¼ *in.* 1

COPY FROM WOUVERMAN.

401 La Fontaine des Tritons; *from the picture formerly in Lord Taunton's collection*; *canvas* 12 *in. by* 18½ *in.* 1

VAN DER WERFF.

402 The Fortune Teller, *panel*; 12 *in. by* 9½ *in.* 1

DUTCH SCHOOL (*XVIIIth Century*).

403 Winter Landscape, with figures and a sleigh; *body colours*, 7 *in. by* 9 *in.*; and another 2

DUTCH SCHOOL.

404 Canal Scene by Moonlight; 18 *in. by* 14 *in.* 1

SCHOOL OF BAPTISTE MONNOYER.

405 A Peasant surrounded by flowers; *canvas* 36 *in. by* 48 *in.* 1

ITALIAN SCHOOL (*XVIIth Century*).

406 The Madonna and Child; *canvas* 30 *in. by* 23 *in.* 1

CANALETTO.

407 View on the Grand Canal, Venice; 24 *in. by* 38 *in.* 1

ZUCCARO.

408 Portrait of Sir Philip Sidney; 40 *in. by* 32 *in.* 1

LELY.

409 Portrait of a Lady in bodice, embroidered with pearls; 44 *in. by* 36 *in.* 1

SPAGNOLETTO.

410 The Supper at Emmaus; 38 *in. by* 54 *in.* 1

SASSOFERRATO.

411 Head of the Virgin; 19 *in. by* 15 *in.* 1

412 Portrait of the Fourth Marquis of Lansdowne; 45 *in. by* 35 *in.* 1

F. KEISSMAN.

413 Pont d'Auguste à Nancy, *water-colour drawing*, 21½ *in. by* 31½ *in.*; and one other, by N. R. Newman, *framed* 1

ENGLISH SCHOOL (*late XVIIIth Century*).

414 Portrait of a Lady, half-length, seated facing in a landscape, *paper, oval*; 10 *in. by* 8 *in.* 1

G. HILLYARD SWINSTEAD.

415 Fisherman's Cove; 40 *in. by* 27 *in.* 1

R. HILLINGFORD.

416 Robbing a Monastery; 20 *in. by* 29 *in.* 1

417 A Bust Portrait of Marie Jane Brandram when a girl, *oval*; 24 *in. by* 20 *in.* 1

The Property of a Gentleman.

FRENCH SCHOOL, *about* 1700.

418 Troop of Horsemen, with a baggage waggon, halting near a sutler's tent, *canvas*; 16¾ *in. by* 28¼ *in.*

ABRAHAM DIEPRAAN, 1622–1670.

419 Two Boors seated smoking and drinking, a barrel for a table, *signed and dated* 1648, *panel*; 10 *in. by* 8½ *in.*

SCHOOL OF WOUVERMAN.

420 A Coursing Party in a landscape, *panel*; 13 *in.* *by* 11 *in.*

ITALIAN SCHOOL (*late XVIth Century*).

421 The Madonna and Child with a Female Saint, *canvas*; 12½ *in.* *by* 10 *in.*

ANDREA VACCARO, 1598–1670.

422 St. Mary Magdalen in ecstasy, supported by angels, putti with vase of ointment above, *signed with monogram*, *panel*; 22 *in.* *by* 17 *in.*; *arched top*

*** From the collection of the Archbishop of Taranto, 1824. Exhibited at the Leeds Exhibition, 1868.

JAN JOSEF HORREMANS, THE ELDER, 1682–1759.

423 Interior of a Magnificent Apartment with figures drinking tea and wine round a table; and the companion, a similar composition, with a sportsman with game surrounded by figures; *canvas*; 26 *in.* *by* 33 *in.* 2

FERDINAND BOL, *c.* 1611–1680.

424 Belshazzar's Feast, *canvas*; 24 *in.* *by* 30 *in.*

SCHOOL OF GEORGE MORLAND.

425 Landscape with figures and cattle near a cottage, *canvas*; 28 *in.* *by* 36 *in.*

SÉBASTIEN BOURDON, 1616–1671.

426 The Death of Germanicus, *canvas*; 41 *in.* *by* 57 *in.*

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Saturdays	Publishers' Circular; Bookman's Journal; Clique; Illustrated London News; Field;

and *Monthly* in the Burlington Magazine and Connoisseur.

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QUEEN ELIZABETH'S PORTRAIT.

A NOTABLE ART SALE.

Some important pictures, the property of Lord de L'Isle and Dudley, including several from the collection of King Charles I., will be sold at Sotheby's on June 27, with others owned by Lord Willoughby de Broke, and by the Duke of Grafton.

The first-named property comprises whole length portraits, by Marcus Ghecraerts the younger, of Queen Elizabeth, Catherine Carey Countess of Nottingham, and Lady Elizabeth Howard, afterwards Lady Southwell and secondly Countess of Carrick; of the last-named there is also a whole length by Paul van Somer. There are also several portraits of members of the Verney family dating from the latter part of the 17th to the early part of the 18th century. The Duke of Grafton's pictures are mostly portraits and include one by Sir Joshua Reynolds of Richard Stonehewer, who was an intimate friend of the poet Gray. Colonel Sanford is selling his Reynolds portrait of the Hon. Jane Sanford, exhibited at the British Institution in 1855.

Sotheby's will sell some important books and MSS. on June 28 and two following days, including Sir John Trelawny's copy of the very rare first edition of Sir Philip Sidney's "Arcadia," 1590, with the imprint "Printed by John Windet for william Ponsonbie" instead of "Printed for William Ponsonbie." Another great rarity is the only complete copy of the first English translation of the "Imitation of Christ," about 1535; and two others are the Shakespeare *Henry V.* of 1602, of which only two others are known; and a hitherto unknown edition of Thomas Heywood's *King Edward the Fourth*, 1599.

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Engravings, Etchings and Pictures	0	17	6
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INCLUDING THE PROPERTIES OF

The Ven. Archdeacon White Thomson, *of Canterbury;*

Col. E. C. Ayshford Sanford, C.M.G. *of Nynehead, Somerset;*

J. E. Minnitt. Esq. *of Gousehill Hall, Castleton, Derbyshire;*

AND FROM OTHER PRIVATE SOURCES;

FINE HISTORICAL PORTRAITS OF THE ELIZABETHAN AND STUART PERIODS,

The Property of the Right Hon. Lord Willoughby de Broke;

AND

IMPORTANT PICTURES BY OLD MASTERS,

The Property of His Grace the Duke of Grafton.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On MONDAY, the 27th of JUNE, 1921,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

Illustrated Catalogues (8 Plates)—Price 2s. 6d. each.

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QUEEN ELIZABETH PORTRAIT.

Confusion between artists who happen to be father and son is one of the conscientious problems to which experts apply themselves, and in the past the task has been difficult to be decided whether some early sixteenth-century portraits of Queen Elizabeth and her entourage are by the Flemish painter Marcus Gheeraerts the older, or by his son of the same name. Both visited England and painted the same distinguished people. Lord Willoughby de Broke's portrait of the Queen, which was offered at Sotheby's yesterday, and realised £2,950 (Leggatt), is confidently ascribed to the son, as may be also the portrait in the Duke of Portland's collection. On a large canvas, 7·0in by 5·9in, the De Broke portrait is a work of great exactitude of costume detail, the large farthingale being lavished with all its elaboration of floral embroidery seen beneath a transparent gold and silver gauze cloak. Another portrait by the younger Gheeraerts was that of the historically notorious Countess of Nottingham, whom the irate Elizabeth shook on her death-bed because she had not returned Essex's ring to the Queen when the Earl had confided it to her to be conveyed as a silent petition. This fetched £500 (Le Gett), and a third portrait by the same of this Countess's daughter, Lady Elizabeth Howard (whose great-granddaughter married the fourth Lord Willoughby de Broke), was bought by the same at £500. A portrait of this lady by Paul van Somer realised £210 (Leggatt); a Raeburn portrait of Miss Christina Thomson, sent by the Venerable L. White-Thomson, Archdeacon of Canterbury, brought £1,000 (Sulley); and Colonel E. Aysford Sanford's Reynolds portrait of the Hon. Jane Sanford, £800 (Warde). The day's sale totalled £10,282, the chief picture in the Duke of Grafton's collection being Charles Jervas's copy of Vandyck's Charles I. and Lord Hamilton, £300 (Fox).

QUEEN ELIZABETH'S PORTRAIT.

PICTURES BY GHEERAERTS.

Pictures by many masters, British and foreign, produced a total of £10,282 at Sotheby's yesterday. The chief interest centred in three whole-length portraits by Marcus Gheeraerts the younger. A State portrait of Queen Elizabeth realized £2,950, and was purchased by Messrs. Leggatt, who bought, at £500 each, the portraits of Catherine Carey, Countess of Nottingham, and her daughter, Lady Elizabeth Howard. These with other portraits in the sale were the property of Lord Willoughby de Broke, who is descended from Lady Elizabeth Howard.

Raeburn's portrait of Miss Christina Thomson, afterwards Mrs. White, the property of Archdeacon L. T. White-Thomson, was bought by Messrs. Sulley for £1,000, and Sir Joshua Reynolds's portrait of the Hon. Jane Sanford, the property of Colonel E. C. Aysh-ford Sanford, C.M.G., realized £800 (Warde).

GHAERAEDTS'S "QUEEN ELIZABETH"

Glasgow Herald. 29/6/21.

FROM OUR CORRESPONDENT

London, Tuesday.—The £2950 paid at Sotheby's yesterday for Lord Willoughby de Broke's full-length portrait, 79 by 55 inches, catalogued as representing Queen Eliabeth and as from the brush of Marc Ghaeraedts (or Marcus Gheeraerts) the younger, is an unprecedented valuation under the hammer for such a work. Apart from the 1700 guineas realised at Christie's in 1919 for the full length of the first Marquis of Hamilton in the Hamilton Palace collection, pictures by or attributed to this gifted painter have never brought more than about 250 guineas. Marc Ghaeraedts, often styled Garrard in reference books, was born at Bruges in 1561, and by his father—a prominent painter, engraver, architect, and stained glass worker—brought to London in 1568, where he died in 1635. One of the earliest portraits connected with his name is the small panel of Queen Elizabeth at Welbeck. This, however, may well be by the father and not the son. In the Walpole Society's volume 1913-4 is an admirable study of the artist by Mr Lionel Cust, and a catalogue of imported portraits ascribed to him. It appears likely that a great factory for portraits of the Queen and other eminent persons was set up by Ghaeraedts, who ranks as the founder of a native school of painters. Ghaeraedts, junior, is best represented at Woburn, where is his signed "Elizabeth Cherry Lady Russell," while at Welbeck Abbey is a "Queen Elizabeth," also signed. The elaborate costume of the period made exceptional demands on a painter's minuteness of drawing and brush-work, and none of his contemporaries in England equalled Ghaeraedts's refinement and delicacy in the rendering in oils of such details. The just sold "Queen Elizabeth" shows the lady in white satin grown with large farthingale elaborately embroidered with coloured flowers and gold and silver obelikses and a transparent gold and silver gauze cloak. What living artist would dare even to essay such exquisite particularity? Two other portraits of Catherine Carey, Countess of Nottingham, and of Lady Elizabeth Howard, also ascribed to him, made £500 each, and Raeburn's "Miss Christie Thomson," 30 by 24 inches, painted about 1822 £1000.

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or paid for, all charges on such re-sale
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CATALOGUE

OF

VALUABLE OIL PAINTINGS.

Monday, June 27th, 1921.

THE PROPERTY OF

The Right Hon. Lord De L'Isle and Dudley,

Removed from Penshurst Place, Kent.

PICTURES BY OLD MASTERS

(SEVERAL OF THEM FROM THE COLLECTION OF KING CHARLES I).

H. VAN STEINWYCK.

LOT

1 The Interior of a Palace, a hall with numerous arches beneath which are three figures of men *On oak panel,* 8 *in. by* 10 *in.*

*** This picture is branded on the panel: C. R and crown. Steinwyck was in the immediate employment of Charles I for several years.

LUINI.

2 The Virgin and Child; the Virgin in a dark green robe lined with crimson, the Child with a thin muslin scarf *On panel, which has been most carefully cradled* 28 *in. by* 19 *in.*

*** Abraham Van der Doort, the keeper of Charles I's pictures in 1639, mentions several Luinis in the catalogue which he made, and one of them is still at Hampton Court Palace.

GUERCINO.

3 The Virgin and Child; the Virgin is seated, and holds the child upon her knee as He tries to pull a flower from a vase
70 *in.* *by* 48 *in.*

A. ELSHEIMER.

4 Two small Paintings on copper—St. Christopher, 9 *in.* *by* 7 *in.*; and another Painting of Nymphs and Faun, 9½ *in.* *by* 13 *in.*

*** Van der Doort, in his catalogue, says: "Done by Adam Elshamer, Item, The Picture of St. Christopher carrying Christ upon his shoulder, done upon copper, where by a dark landskip, given to the King, 9 inch."

JUAN LABRADOR.

5 Still Life: a large group, a copper bowl filled with pears, several brass and other utensils, grapes and birds
On panel, 25 *in.* *by* 42 *in.*

*** Charles I bought a number of paintings by Labrador when on his journey to Spain with the Duke of Buckingham.

VANDYCK.

6 "Charity," a group of a woman and three children
61 *in.* *by* 45 *in.*

KNELLER.

7 Portrait of a Lady in décolleté dress, seated, a basket of flowers on her lap, and a parrot with cherries on the table by her side
70 *in.* *by* 50 *in*

UNKNOWN.

8 Portrait of The Earl of Pembroke, in black coat and lace collar
In oval gilt carved wood frame, 30 *in.* *by* 25 *in.*

UNKNOWN.

9 Portrait of William III, in armour and a white scarf
In carved wood oval frame, 30 *in.* *by* 25 *in.*

W. SHAYER.

10 A Coast Scene, with fisherman selling fish, boats and cliffs in the distance 28 *in.* *by* 36 *in.*

J. TENNANT.

11 A Coast Scene, with fisherman, woman and child in the foreground 28 *in.* *by* 39 *in.*

UNKNOWN.

12 The Crucifixion, with two mourners at the foot of the Cross 39 *in.* *by* 30 *in.*

Another Estate.

TIEPOLO.

13 The Adoration of the Magi 24 *in.* *by* 39 *in.*

GUARDI.

14 A Coast Scene, with figures and buildings 8 *in.* *by* 10½ *in.*

OLD FLEMISH SCHOOL.

15 The Adoration of the Magi, *on oak panel*, 10 *in.* *by* 8 *in.*; and The Madonna and Child, *a small panel*, 5½ *in.* *by* 4 *in.* 2

GREUZE.

16 Two Studies of Girls' Heads 5¼ *in.* *by* 4¼ *in.* 2

HUDSON.

17 Portrait of a Lady in blue dress, and a Child in pink dress, carrying a basket of fruit and flowers, landscape in background *Carved wood frame*, 54 *in.* *by* 61 *in.*

The Property of Mrs. Tennyson.

BRONZINO.

18 Head of a Young Man, in black dress with white collar
Panel, 19 *in. by* 15 *in.*

FLEMISH SCHOOL.

19 Triptych, representing Christ disputing with the Doctors, in the centre, Adoration of Magi on left, and The Annunciation on the right *Panels*, 16 *in. by* 48 *in.*

FLEMISH SCHOOL.

20 Triptych: The Resurrection of Christ, with Portraits of a Priest and a Donor, one on either wing
Panels, with original frame, 29 *in. by* 46 *in.*

The Property of a Lady.

ANGLO-FLEMISH SCHOOL.

About 1625.

21 Head of an Elderly Man with a grizzled beard, wearing a ruff and broad-brimmed hat *Canvas*, 18 *in. by* 21 *in.*

VANDYCK.

22 Portrait of Philip, Fourth Earl of Pembroke, bust in lace collar and cloth of gold doublet, with insignia of the Order of the Garter; *old repetition of the head of the whole-length picture at Wilton House* *Canvas*, 29½ *in. by* 24½ *in.*

The Property of a Nobleman.

ZUCCARELLI.

23 A Shepherd-boy on a pony, and a girl with a basket of eggs, on a mule riding in a landscape. *Unframed*
Canvas, 16 *in. by* 12½ *in.*

VAN MIERIS.

24 The Sleeping Lady; she is reclining dressed in blue and amber, against pillows in a chair; in the background, an old woman and a man conversing *Panel*, 10¼ *in. by* 7¾ *in.*

The Property of J. E. Minnitt, Esq.

of Gousehill Hall, Castleton, Derbyshire.

THOMAS HEEREMANS.

Fl. 1664-1689.

25 The Bank of a Canal, with a towing-path and bridges leading to a village on the right; numerous figures on the bank and boats on the water; *signed and dated* 1689
Canvas, 24 *in. by* 34 *in.*

THEOBALD MICHAU.

1676-1765.

26 A Village Fair; an open space surrounded by houses, in the middle, a quack with Italian comedians performing on a raised stage surrounded by numerous figures and animals
Canvas, 24 *in. by* 33 *in.*

REYNOLDS.

27 Portraits of Countess de Grey and Lady Grantham, whole-lengths, in a landscape, *reduced version of a picture formerly at Wrest Park, canvas*, 20 *in. by* 15 *in.*; with an Impression of the mezzotint, by Fisher 2

REYNOLDS.

28 Robinetta *Canvas*, 30 *in. by* 25 *in.*

*** With dedicatory inscription from Sir Joshua Reynolds to the Empress of Russia, and dated 1787.

GILBERT STUART.

29 Portrait of Richard Brinsley Sheridan; *reduced copy of the picture by Sir Joshua Reynolds* *Canvas*, 19 *in. by* 15 *in.*

RAEBURN.

30 Portrait of Miss Sultie of Seaton; bust to the right in green dress and white ruff collar *Canvas*, 30 *in. by* 25 *in.*

HOPPNER.

31 Portrait of a Lady, half-length, powdered hair, peacock blue dress *Canvas*, 30 *in. by* 25 *in.*

HOPPNER.

32 Portrait of Mrs. Robinson; bust in profile to the left, powdered hair with pink ribbon, grey dress *Canvas*, 30 *in. by* 25 *in.*

HOPPNER.

33 Portraits of a Young Lady and a Little Girl, three-quarter length figures, the lady in white, seated, looking to the right, the child, in greyish blue, standing in profile to the left *Canvas*, 49 *in. by* 39 *in.*

RUSSELL.

34 Children of Captain Pierrepoint, three whole-length figures in a landscape *Canvas*, 40 *in. by* 50 *in.*

The Property of a Gentleman.

D. MYTENS.

35 Portrait of Queen Henrietta Maria — 50 *in.* *by* 40 *in.*

P. SNYERS.

36 A Group of Flowers, fruit, and a bullfinch; *signed* — 33 *in.* *by* 28 *in.*

P. SNYERS.

37 A Group of Fruit, with prawns on a glass; *signed* — 33 *in.* *by* 28 *in.*

ANTOINE PESNE.

38 Portrait of a Gentleman — 56 *in.* *by* 44 *in.*

EL GRECO.

39 Madonna and Child, enthroned, with saints — 20 *in.* *by* 15 *in.*

F. A. MENENDEZ.

40 Queen Maria Louise Gabrielle of Savoy — 40 *in.* *by* 32 *in.*

Another Estate.

SIR JOSHUA REYNOLDS, P.R.A.

41 A Portrait of his Negro Servant, carrying a basket of fruit — 29 *in.* *by* 24 *in.*

SCHOOL OF ZUCCARO.

42 Portrait of a Girl, in white robe, with lace collar, and in her hand a felt hat with feathers 34 *in. by* 24 *in.*

ECKHARDT.

43 Portrait of Gray, the Poet 48 *in. by* 40 *in.*

P. ROESTRAETEN.

44 Still Life: musical instruments, a cushion, etc., on a table 33 *in. by* 40 *in.*

CANALETTO.

45 Venice, a View on the Grand Canal, during a Festival 43 *in. by* 67 *in.*

UNKNOWN.

46 A pair of Groups of Fruit and Flowers 18 *in. by* 24 *in.*

Other Properties.

J. RICHARDSON.

47 Portrait of an Artist in blue brocaded coat and crimson velvet cap, before him on an easel is a painting of the "Prodigal Son" 34 *in. by* 28 *in.*

PHILIBERT LOUIS DEBUCOURT.

1755-1832.

48 Le Pas d'Arlequin: Interior of a Room with a large fireplace, a bed in the background, the rafters hung with hams and game; in the middle five figures, one of them Harlequin dancing *Panel*, $9\frac{7}{8}$ *in. by* $8\frac{5}{8}$ *in.*

Le Festin de Scaramouche: Companion to the last; a similar Interior with Scaramouche and two ladies, waited on by a

No. 48.

LOT 48—*continued.*

black page, at table in front of the fire
A pair *Panel*, $9\frac{7}{8}$ *in. by* $8\frac{5}{8}$ *in.*

*** Both from the Paul Delaroff collection, 1914. Exhibited in the exhibition of French Art in the Yussoupoff Palace, Petrograd, 1912, and in the exhibition of the Works of Debucourt at the Musée des Arts Décoratifs, Paris, 1920.

[*See* ILLUSTRATION].

ADOLPHE MONTICELLI.

1824-1886.

49 Two Nymphs with two dogs in a landscape *Panel*, $11\frac{1}{2}$ *in. by* 8 *in.*

ADOLPHE MONTICELLI.

1824-1886.

50 Fête Champêtre with a man in scarlet playing a mandoline *Panel*, $14\frac{1}{4}$ *in. by* $17\frac{1}{2}$ *in.*

*** From the Espernel collection, 1873.

C. DAUBIGNY.

51 A Landscape with old cottages: evening sky *Panel*, $15\frac{1}{2}$ *in. by* 26 *in.*

J. MARTIN.

1812.

52 Sadak in Search of the Waters of Oblivion; *engraved* 71 *in. by* 50 *in.*

*** From the Hadzor collection, formed in the early part of the 19th century by Joseph Strutt of Derby.

OLD ENGLISH SCHOOL.

53 Horses and Dogs in a landscape 27 *in. by* 70 *in.*

SALVATOR ROSA.

54 A Coast Scene with numerous figures of soldiers, etc., a fortress and rocky landscape in background 26 *in. by* 44 *in.*

EARLY VENETIAN SCHOOL.

About 1500.

55 The Virgin and Child with the infant St. John; the virgin three-quarter length behind a wooden parapet upon which the nude child lies asleep, beside him are a maiolica vase and scattered flowers, on his leg is a goldfinch; behind the virgin is a vine climbing over a brick wall and a green damask hanging; behind the child St. John holding a cross and a landscape seen through an arched opening

Panel, 45 *in. by* 37 *in.*

SIR HENRY RAEBURN, R.A.

1756-1823.

56 Portrait of the Hon. Charlotte Legge; three-quarter length seated to the left, the head three-quarters to right; white scarf in powdered hair, white dress; she holds a book bound in blue in her lap; landscape background

Canvas, 55 *in. by* 39½ *in.*

SIR HENRY RAEBURN, R.A.

1756-1823.

57 Portrait of Master Carmichael; half-length of a little boy facing the spectator, in peacock blue suit and white falling collar, dark grey background *Canvas*, 23¾ *in. by* 19½ *in.*

J. M. W. TURNER, R.A.

1775-1851.

58 Venice, the Dogana, San Giorgio and the Zitelle from the steps of the Europa; the Dogana on the right, misty morning with the sun veiled by clouds in the middle of the picture

Canvas, 24½ *in. by* 34½ *in.*

*** A replica of this picture with a somewhat different effect was exhibited in the Royal Academy in 1842, and is now in the Vernon collection, National Gallery (*no.* 372).

No. 59.

The Property of the late Edwin Abbey, Esq., R.A.

TUSCAN SCHOOL.

About 1400.

59 A pair of side Panels from a large altar-piece now set in a Gothic frame with two arched compartments; each panel contains on a gold ground four standing figures of saints and an angel, then, in front, seen at full-length, in the right hand panel are St. Laurence, St. Francis, St. Lucy and a sainted Pope, carrying two human heads in a dish; in the left hand panel are St. Nicholas, St. John the Baptist, St. James of Compostella and St. Catherine

Panels with cusped heads, each 60 *in. by* 23½ *in.*

*** Formerly attributed to Taddeo Gaddi. From the collection of the Rev. Dr. John Ash, Hungershall Park, Tunbridge Wells, exhibited at the Royal Academy Winter Exhibition, 1879.

The Property of a Gentleman.

SIR PETER LELY.

60 Portrait of a Young Lady; three-quarter length seated to the left, wearing buff satin dress; yellow curtain and landscape in the background *Canvas,* 50 *in. by* 40 *in.*

JAN GRIFFIER (The Elder).

1656-1718.

61 An Oriental Seaport; on the left is an European merchant seated amongst other figures, beyond are the sterns of several large ships; in the middle a camel with Eastern attendants, on the right a quay with a fountain on which is the artist's signature *Canvas,* 32 *in. by* 47½ *in.*

R. S. FOX.

1880.

62 Interior of Durham Cathedral with three figures in 17th century costume; *signed and dated* *Canvas*, 50 *in. by* 33 *in.*

ENGLISH.

About 1850.

Village Scene with children angling; and Fish-market on the shore, a pair 3

STEPHEN ELMER, A.R.A.

Fl. 1772-1811.

63 Red Grouse; and Black Cock and Grey Hen, a pair *Canvas*, 14½ *in. by* 17½ *in.*

SCHOOL OF G. DOU.

Interior with a man smoking 3

No. 64.

The Property of the Ven. L. T. White-Thomson,

Archdeacon of Canterbury.

From the Collection of the late SIR ROBERT WHITE-THOMSON, K.C.B.

SIR HENRY RAEBURN, R.A.

1756-1823.

64 Portrait of Miss Christina Thomson, daughter of Robert Thomson of Camphill, afterwards wife of the Rev. Thomas White of Lichfield; *painted about* 1822; half-length, facing the spectator, the head turned three-quarters to left, low-necked, high-waisted white dress, blue scarf round hips

Canvas, 30 *in. by* 24 *in.*

*** Armstrong "Sir Henry Raeburn," page 113.

[*See* ILLUSTRATION].

THE

Property of Col. E. C. Aysbford Sanford, C.M.G.

of Nynehead, Somerset.

SIR JOSHUA REYNOLDS, P.R.A.

850

65 PORTRAIT OF THE HON. JANE SANFORD (WIFE OF MR. JOHN SANFORD) daughter of Sir Arthur Anstruther and of his wife, Lady Newark; in an embroidered muslin dress, over which is a blue robe trimmed with ermine, her hair dressed high, with rope of pearls; in the background a landscape with figures 50 *in. by* 40 *in.*

[*See* ILLUSTRATION.]

No. 65.

No. 66.

THE PROPERTY OF

the Right Hon. Lord Willoughby de Broke.

MARCUS GHEERAERTS, THE YOUNGER.

1561-2—1635-6.

66 Portrait of Queen Elizabeth. Whole-length standing facing the spectator on a rich Eastern carpet; she wears a deep triple circular ruff powdered with ermine points made of jewels, many jewels including a carcanet with high points in her hair, a white satin gown with large farthingale elaborately embroidered with coloured flowers and gold and silver obelisks, and a transparent gold and silver gauze cloak; the right hand rests on a table, her left holds gloves; dark background *Canvas*, 79 *in. by* 55 *in.*

[*See* ILLUSTRATION].

MARCUS GHEERAERTS, THE YOUNGER.

1561-2—1635-6.

67 Portrait of Catherine Carey, Countess of Nottingham, daughter of Henry Carey, Lord Hunsdon, who was first cousin to Queen Elizabeth, and Anne, daughter of Sir Thomas Arkstone, married Charles Howard, first Earl of Nottingham; died 1603. It is this lady that the Queen is said to have shaken on her death-bed, declaring that God might forgive her but she never would, for having suppressed the token confided by the Earl of Essex to her to convey to Elizabeth. Whole-length, standing slightly to the left, on an Oriental carpet; elaborately curled hair with tags and carcanet of pearls, deep lace ruff, ropes of pearls round neck; black dress, with large farthingale, embroidered with silver; black and white fan in her right hand, a bough of pink roses in her left; in the background to the left is a pink and gold chair, with cushion resting on the arms, green curtains hinged up on either side *Canvas*, 80 *in. by* 45 *in.*

[*See* ILLUSTRATION.]

No. 67.

No. 68.

MARCUS GHEERAERTS, THE YOUNGER.

1561-2--1635-6.

68 Portrait of Lady Elizabeth Howard, daughter of Charles, first Earl of Nottingham, by his first wife Catherine, daughter of Henry Carey, Lord Hunsdon; married firstly Sir Robert Southwell, secondly in 1604 John Stewart, Earl of Carrick; died, January 1645-6. Her great-grandaughter married the Fourth Lord Willoughby de Broke. Whole-length, standing slightly to the left on rush matting; she wears an elaborate jewelled aigrette in her hair, and a white satin dress with a large farthingale, the stomacher and sleeves slashed and trimmed with lace and pearls; her right hand holds a pink fan, her left three cherries; dark back-ground with looped-up grey satin curtains on either side

Canvas, 78 *in.* by 50 *in.*

[*See* ILLUSTRATION.]

Frances married Sir Robt. Southwell
Elizth " Hy Fitzgerald Earl of Kildare
Margt " Sir Richard Leveson.

Elizth " 1st Sir Robt. Southwell of Woodrising.
2nd Ely John Stewart Earl of Carrick

Frances " 1st Hy Earl of Kildare
2ly Hy Broke. 2d Bkham.

Margt. " Sir Rich. Leveson, of Trentham.
(Burke's Extinct Peerage)

PAUL VAN SOMER.

1576-1621.

69 Portrait of Lady Elizabeth Howard, married firstly Sir Robert Southwell, secondly John Stewart, Earl of Carrick; *See* lot 68. Whole-length, standing slightly to the left, on an Oriental carpet: she wears a deep circular lace ruff and transparent gauze veil, black velvet dress trimmed with white cinquefoils; she holds a white feather fan in her right hand; background of crimson satin folded in squares, green curtains looped up on either side *Canvas*, 79 *in. by* 47 *in.*

[*See* ILLUSTRATION.]

No. 69.

SCHOOL OF ANTHONIS MOR.

About 1512-1575.

70 Portrait of a Man, traditionally called Viscount Conway, but the title does not appear to have been created until the reign of Charles I. Half-length, standing slightly to the right, dark hair and fair beard; he wears a grey and black sleeveless doublet and trunk hose, light grey sleeves and close quilted ruff, his hands by his sides; inscribed "Edward, Viscount Conway" *Canvas*, 45 *in. by* 35 *in.*

SIR PETER LELY.

1618-1680.

71 Portrait of Barbara, Viscountess Wenman, daughter of Sir Edward Villiers and wife of Philip, third Viscount Wenman, who was uncle to Elizabeth, wife of Sir Greville Verney. Three-quarter length, seated three-quarters to the left in a landscape; low-necked, dead-leaf-brown satin dress and black satin scarf; her hands are in her lap

Canvas, 50 *in. by* 49 *in.*

ANGLO-FRENCH SCHOOL.

About 1625.

72 Portrait of a young Lady. Bust slightly to the left; fair hair, lace ruff and low-necked dress edged with lace; in a painted oval *Panel*, 23 *in. by* 17 *in.*

ENGLISH SCHOOL OF VAN DYCK.

73 Portrait of a young Lady. Half-length, turned slightly to the right; fair curling hair; she wears pink dress, with deep vandyked muslin collar and cuffs *Canvas*, 29 *in. by* 24 *in.*

GERARD SOEST, after Van Dyck.

D. 1681.

74 Portrait of Elizabeth Peyte, daughter of Sir Greville Verney, of Compton Murdac, Warwickshire, by Catherine, daughter of Sir Robert Southwell and Lady Elizabeth Howard, married William Peyte of Chesterton, Warwickshire, Esquire. Three-quarter-length, standing slightly to the right; she wears a low-necked blue satin dress lined with amber *Canvas*, 45 *in. by* 35 *in.*

ENGLISH SCHOOL.

About 1650.

75 Portrait of a young Lady. Three-quarter length, standing slightly to the left in a landscape; wearing low-necked grey satin dress and sky blue scarf *Canvas*, 50 *in. by* 40 *in.*

ENGLISH SCHOOL.

1658.

76 Portrait of a Gentleman of the Verney family. Three-quarter length, seated three-quarters to the right, wearing white falling collar and orange coloured gown; with his left hand he pats the head of a large mastiff, upon the collar of which the date is inscribed *Canvas*, 45 *in. by* 35 *in.*

ENGLISH SCHOOL.

About 1650.

77 Portrait said to be the Honourable Thomas Verney, a Portugal merchant; born 1676, younger son of Richard, third Lord Willoughby de Broke and his wife Mary, daughter of Sir John Pretyman, Bt. Three-quarter length, standing slightly to the left; he has long dark hair and wears plain white bands, and a black suit and cloak; in his left hand he carries a watch *Canvas*, 50 *in. by* 40 *in.*

SCHOOL OF SIR GODFREY KNELLER.

1646-1723.

78 Portrait of a Boy of the Verney Family. Three-quarter length, standing, the face turned slightly to the left; large fair wig; he wears green velvet coat and rose-coloured drapery *Canvas*, 50 *in. by* 40 *in.*

SCHOOL OF SIR GODFREY KNELLER.

1646-1723.

79 Portrait of a Boy of the Verney Family. Three-quarter length, standing, the face turned slightly to the right; large fair wig; he wears blue velvet coat and orange-coloured drapery; his right hand rests on the head of a spaniel *Canvas*, 50 *in. by* 40 *in.*

SCHOOL OF SIR GODFREY KNELLER.

1646-1723.

80 Portrait of a Lady. Three-quarter length, seated in a landscape; she wears orange and blue satin drapery over low-necked white under-garment; her left hand rests on a small spaniel
Canvas, 50 *in. by* 40 *in.*

ENGLISH SCHOOL.

About 1710.

81 Portrait of the Honourable Thomas Verney, eldest son of George, fourth Lord Willoughby de Broke and Margaret, daughter of Sir John Heath of Brastede, Kent, died 1710. Half-length, the head turned slightly to the right, white wig, rose-coloured velvet coat over white satin waistcoat; his right hand thrust into the breast, his left elbow resting on a pedestal
Canvas, 40 *in. by* 36 *in.*

ENGLISH SCHOOL.

About 1715.

82 Portrait of the Honourable Thomas Verney, eldest son of George, Lord Willoughby de Broke. Three-quarter length, standing slightly to the left; grey wig, blue velvet coat, golden-brown drapery round hips; his right hand rests on a pedestal
Canvas, 50 *in. by* 40 *in.*

SCHOOL OF THOMAS HUDSON.

1701-1779.

83 Portrait of a Lady of the Verney Family. Three-quarter length, seated facing the spectator, in a low-necked white satin dress, with a basket of flowers in her lap *Canvas*, 49 *in. by* 38 *in.*

THOMAS HUDSON.

1701-1779.

84 Portrait of Lady Kaye, daughter of Samuel Marrow and wife of Sir Arthur Kaye, Bt. Three-quarter length, standing facing the spectator, in a low-necked white satin dress with short sleeves; her left elbow rests on a pedestal
Canvas, 50 *in. by* 40 *in.*

ATTRIBUTED TO JONATHAN RICHARDSON, THE ELDER.

1665-1745.

85 Portrait of Edward Harley, of Eyewood, Herefordshire, one of the Auditors of the Imprest; born 1664, died 1735; his only daughter, Abigail, married the Hon. John Verney, youngest son of the third Lord Willoughby de Broke. Three-quarter length, seated in an arm chair; he wears white wig and blue velvet coat; in his right hand is a paper, dated 1717, which, with an inscription below: alludes to the well-known story of the prosecution of the Auditor *Canvas*, 49 *in. by* 40 *in.*

ENGLISH SCHOOL.

About 1730.

86 Portrait of the Honourable George Duncombe, son of Anthony, first Lord Feversham, and his wife, the Honourable Margaret Verney, daughter of the fourth Lord Willoughby de Broke; he died August, 1741, aged 19. Whole-length of a boy, standing slightly to the left in a landscape; he wears a green velvet suit and puce drapery *Canvas*, 50 *in. by* 40 *in.*

ENGLISH SCHOOL.

About 1730.

87 Portrait of the Honourable George Duncombe, son of Anthony, first Lord Feversham. Whole-length of a little boy, standing in a landscape; he wears a crimson velvet coat and a blue and silver waistcoat, and holds flowers in his left hand and fondles a dog with his right *Canvas*, 52 *in. by* 40 *in.*

ENGLISH SCHOOL.

About 1700.

88 Portrait of a Lady of the Verney Family. Three-quarter length, seated slightly to the right in a landscape, purple and gold drapery *Canvas*, 50 *in. by* 40 *in.*

ATTRIBUTED TO JOHN VANDERBANK.

1694 (?)-1739.

89 Portrait of a Young Man of the Verney Family. Half-length, turned slightly to the left; large dark wig, brown coat and grey drapery; his right arm on pedestal *Canvas*, 50 *in. by* 40 *in.*

SCHOOL OF GERARD SOEST.

D. 1681.

90 Portrait of a Little Boy of the Verney Family. Bust, three-quarters to the right, looking at the spectator; long fair curling hair; wearing white shirt and pale blue satin drapery; *in a painted oval* *Canvas*, 29 *in. by* 24 *in.*

ENGLISH SCHOOL.

About 1675.

91 Portrait of a Gentleman. Bust, three-quarters to the left; flowing grey wig, lace cravat, bright blue drapery *Canvas, oval*, 29 *in. by* 24 *in.*

The Property of His Grace The Duke of Grafton.

FRANCESCO ALBANO.

1578-1660.

92 Baccanalia dei Putti. Three putti gathering grapes and treading the wine vat, another riding a goat and an infant satyr *Canvas*, 19 *in. by* 16 *in.*

FRANCESCO PARMIGIANINO.

1503-1540.

93 The Madonna, a three-quarter length figure, seated on the right, holding an apple in her left hand, with her right supporting the child Christ, who stands nude on her lap holding a goldfinch *Panel*, 9 *in. by* $7\frac{1}{4}$ *in.*

JAN BOTH.

About 1610-1652.

94 An Italian Landscape, a road on which is a cart drawn by two oxen moving to the right, near it a seated woman reading a letter to two men; on the right the lofty wall of a ruined building, on the left distant hills, sunset sky

Canvas, 21½ *in. by* 18 *in.*

JAN VAN DER HEYDEN.

1637-1712.

95 View in a Dutch Village. An open place with a large Romanesque church on the right, trees on the left; in the left foreground a wayside shrine containing a crucifix; numerous figures dispersed about the place; *signed* *Panel*, 16½ *in. by* 20½ *in.*

*** Smith, *Catalogue Raisonné, no.* 108, where it is stated that the figures are by Eglon Van der Neer.

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

96 A Man-of-War saluting; nearer the spectator a smaller sailing vessel and boats; in the foreground a man standing on the shore; *signed* *Canvas*, 13 *in. by* 14 *in.*

CHARLES JERVAS (AFTER VANDYCK).

97 King Charles I and Lord Hamilton with a page and a horse

Canvas, 90 *in. by* 78 *in.*

AFTER SIR PETER LELY.

98 Portrait of Lady Stanhope. Three-quarter length, seated, in crimson velvet and ermine robe over blue satin dress

Canvas, 50 *in. by* 40 *in.*

SIR GODFREY KNELLER.

1646-1723.

99 Portrait of Isabella, Duchess of Grafton. Three-quarter length, wearing low-necked green dress and puce drapery

Canvas, 53 *in. by* 43 *in.*

*** Repetition of part of the whole-length amongst the Beauties at Hampton Court. Bequeathed by the painter to Edward Byng.

SIR GODFREY KNELLER.

1646-1723.

100 Portrait of the Princess Anne, afterwards Queen. Whole length, standing facing, in scarlet low-necked dress and blue velvet and ermine robe, a little spaniel barking at her feet; in the background golden drapery covering a pedestal on the right, on which are flowers *Canvas*, 80 *in. by* 51 *in.*

SIR JOSHUA REYNOLDS, P.R.A.

1723-1792.

101 Portrait of Richard Stonehewer (1728?–1809). Bust slightly to the right, the head turned three-quarters to the left, unpowdered hair; red coat, with fur collar, over brown waistcoat, lace cravat *Canvas, oval*, 29 *in. by* 24 *in.*

*** Painted 1775. Exhibited at the British Institution, 1843 (*no.* 60), and National Portrait Exhibition, 1867 (*no.* 650). Stonehewer was secretary to the third Duke of Grafton, and an intimate friend of the poet Gray.

LOUIS MICHEL VAN LOO.

1707-1771.

102 Portrait of Richard Wall (1694–1778), Spanish Ambassador in London, 1748. Whole-length, standing slightly to the left, powdered wig, grey velvet coat, embroidered with gold, steel breastplate, scarlet drapery round waist, gold-laced hat in his left hand, letter in his right; architectural and landscape background, with green velvet curtain; *signed and dated* 1752 *Canvas*, 89½ *in. by* 60 *in.*

*** Given by Richard Wall after his visit to the third Duke of Grafton.

JONATHAN RICHARDSON, THE ELDER.

1655-1745.

103 Portrait of Charles, second Duke of Grafton (1683–1757). Whole-length, standing slightly to the right, in the robes of the Order of the Garter, holding a wand of office in his left hand *Canvas*, 90 *in. by* 60 *in.*

SCHOOL OF SIR THOMAS LAWRENCE.

104 Portrait of Thomas Graham, Lord Lynedoch (1748–1843). Bust in uniform, the head turned three-quarters to the left
Canvas, 32 *in. by* 26 *in.*

W. H. D.

105 A Grey Horse, with a rich saddle, moving to the left, said to be a portrait of Prince Blücher's charger; *signed*
Canvas, 28 *in. by* 36 *in.*

CONRAD L'ALLEMAND.

1809-1880.

106 Portrait of George V, King of Hanover. Half-length to the left, in uniform *Canvas*, 36 *in. by* 28 *in.*

*** Presented by the King to the seventh Duke of Grafton.

WILLIAM MARLOW.

1740-1813.

107 The Bay of Naples from below Posilippo, Vesuvius on the right; early morning *Canvas*, 40 *in. by* 57 *in.*

WILLIAM MARLOW.

1740-1813.

108 A View on the Saone, castle on a height on the left, ferry-boat and numerous figures in the foreground, sunset sky
Canvas, 40 *in. by* 57 *in.*

WILLIAM MARLOW.

1740-1813.

109 Scene on the Coast of Italy, sea with shipping in the middle of the picture, rocks and archway on the left, mountains across the bay on the right; in the foreground men beaching a boat; *signed* *Canvas*, 70 *in. by* 95 *in.*

MARCO RICCI.

1679-1729.

110 A pair of Landscape Compositions: a ruined castle and farm buildings in a valley amongst mountains; and A Village in a Valley; *body colours* 12 *in. by* 17½ *in.* 2

*** This and the following five lots form part of a series formerly in the collection of Princess Sophia Matilda of Gloucester, by whom they were bequeathed to Henry, fifth Duke of Grafton, 1844.

MARCO RICCI.

1679-1729.

111 A pair of Landscape Compositions: A farmyard with cattle frightened by a storm; and The Forecourt of a Villa; *body colours* 12 *in. by* 17½ *in.* 2

MARCO RICCI.

1679-1729.

112 A pair of Landscape Compositions: A Precipitous Valley, with a high mountain on the right; and A Wide Prospect over a plain and river, with a religious procession in the foreground; *body colours* 12 *in. by* 17½ *in.* 2

MARCO RICCI.

1679-1729.

113 A pair of Landscape Compositions: A Watermill; and A Fortified Village near a lake; *body colours* 12 *in. by* 17½ *in.* 2

MARCO RICCI.

1679-1729.

114 A pair of Landscape Compositions: A Seaport, with a tower in the foreground; and A Scene on the shores of a lake, with a column on the left; *body colours* 12 *in. by* 17½ *in.* 2

MARCO RICCI.

1679-1729.

115 A pair of Landscape Compositions: Antique Ruins, with men climbing up a statue of a lion in the foreground; and A fantastic Gothic Church and Classic Ruins, with an equestrian statue in the foreground; *body colours*
12 *in. by* 17½ *in.* 2

PAUL SANDBY, R.A.

1725-1809.

116 The Town Gate, Windsor Castle, view looking through the gate into the street; on the right soldiers and other figures, one holding an alms box let down from the debtors' prison above; on the left a cart and horses; *signed and dated* 1767; *body colours* 15¼ *in. by* 19½ *in.*

*** Exhibited at the Society of Artists, 1768 (*no.* 277).

PAUL SANDBY, R.A.

1725-1809.

117 The Norman Tower, Windsor Castle, view under the gateway, in the shadow of which is a woman with a boy, a little girl and a dog, along a lane through which a file of soldiers is approaching; *signed and dated* 1767; *body colours*
15 *in. by* 19½ *in.*

JOHN "WARWICK" SMITH.

1749-1831.

118 The Waterfall of Lodore, figures and cattle in the foreground; *water-colours* 22 *in. by* 30 *in.*

JOHN GLOVER.

1767-1849.

119 An English Landscape, view from a height, over a river and distant plain; *signed and dated* 1803; *water-colours*
22 *in. by* 30 *in.*

LOUIS HAGHE.

1806-1885.

120 Tasso arriving at Sant' Onofrio, monks and other figures in a loggia, beyond a view in Rome at sunset ; *signed and dated* 1853 ; *water-colours* 13¼ *in. by* 19¾ *in.*

W. COLLINGWOOD SMITH.

121 Under the Vines, Lake of Orta, in the middle a wayside shrine with figures ; *signed* ; *water-colours* 17 *in. by* 24 *in.*

ENGLISH SCHOOL.

122 Portrait of Aranghi Tooku, a New Zealand chief, and children *Canvas*, 30 *in. by* 24 *in.*

END OF SALE.

Dryden Press : J. Davy & Sons, 8-9, Frith-street, Soho-square, W. 1.

FAMILY PORTRAITS.

Nottingham Guardian ——— 8 June. 1921.

INTERESTING SERIES OF THE ELIZABETHAN PERIOD.

50

CANVASES BY GHEERAERTS

At a sale to be held at Messrs. Sotheby's on June 27th, of oil paintings, belonging to Lord de L'Isle and Dudley, the Duke of Grafton, and others, are conjoined with a highly interesting series of family and other portraits of the Elizabethan and Stuart periods, belonging to Lord Willoughby de Broke. These include three whole-lengths of farthingaled and beruffed great ladies, by Marcus Gheeraerts the younger. The portrait of Queen Elizabeth, which is one of the three canvases by the Bruges painter, who, with his like-named father, painted so many Elizabethans, is a typical work, displaying a costume of almost impossible elaboration, the white satin of the stiff dress arabesqued with embroidery and surrounded, like a halo, with a diaphanous cloak of gold and silver gauze, the triple ruff supporting the thin face of the elderly Queen, powdered with jewelled devices. A wonderful piece of decoration was Gloriana! The Duke of Portland owns such a picture, with the distinction of a signature, "M.G.," also to be found on pictures at Penshurst and Barrow Green.

COUNTESS OF NOTTINGHAM.

Following her Elizabethan Majesty in the Willoughby de Broke collection, come two other Gheeraerts portraits, the first of that Catherine Carey, Countess of Nottingham, who, on her deathbed, in 1603, the old, unforgiving Queen is said to have shaken in bitter anger that she suppressed the token of Essex. The lady, whose face has a look of deliberation and decision, not unaccordant with her supposed act, is in black, exquisitely embroidered in silver, with a long multiple chain of pearls, and the usual exquisiteness of transparent ruff about her neck. Marc Gheeraerts painted her more than once. In the three-quarter length owned by Lord Beauchamp she wears the fatal Essex ring on her neck. Two portraits of her daughter, Lady Elizabeth Howard, one by Marc Gheeraerts and the second by Paul van Somer, are the next items. This lady, whose granddaughter married the fourth Lord Willoughby de Broke, was married first to Sir Robert Southwell, and, secondly, to John Stewart, Earl of Carrick. The earlier portrait shows her in a white satin dress, the stomacher and sleeves trimmed with lace and pearls, and a lovely jewelled aigrette in her hair.

SEQUENCE OF PORTRAITS.

The portrait of Lady Elizabeth as an older woman is in a black velvet dress, wearing, surely, the self-same ropes of pearls as those in her mother's portrait, with a gauze veil falling from her head. A background of crimson satin, curiously folded in squares, relieves the dense black of the stiffly garbed figure. A granddaughter of this lady, by her first marriage, Elizabeth Verney, who became Elizabeth Peyte, is the subject of a three-quarter length by Gerard Soest, after Van Dyck.

Verneys, young and old, follow, seventeenth century portraits of the English School or from the studio of Sir Godfrey Kneller, succeeded eighteenth century Verneys, including two of the Hon. Thomas Verney, eldest son of the fourth Lord Willoughby de Broke, and two of the Hon. George Duncombe, grandson of the fourth lord. The little boy, who died young, was painted about 1730, and is, perhaps, the latest of a sequence of portraits extending over about 150 years of family and English history. The catalogue illustrates the three Gheeraerts and the Von Somer portraits.

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Saturdays ...	Country Life, and Spectator.
Sundays	Observer, and Sunday Times.

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A. ENGLISH.

Thursdays	Times Literary Supplement.
Fridays...	Bookman's Journal and Print Collector
Saturdays	Publishers' Circular; Clique; Illustrated London News; Field;

and *Monthly* in the Burlington Magazine and Connoisseur.

B. FOREIGN.

Journal des Arts (Paris).
Gazette de l'Hotel Drouot (Paris).
New York Herald (Paris Edition).
American Art News.
Philadelphia North American.
New York Times.
New York Evening Post.
Boston Evening Transcript.
Chicago Daily News.

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1921.

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CATALOGUE

OF THE REMAINING PORTION OF

THE FAMOUS AND IMPORTANT COLLECTION

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THE PROPERTY OF THE LATE

JOHN, LORD NORTHWICK,

and Another Collection,

THE PROPERTY OF A LADY.

Days of Sale.

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Second Day	Wednesday,	6th July	Lots 117 to 258

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CATALOGUE

OF THE REMAINING PORTION OF

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THE PROPERTY OF THE LATE

JOHN, LORD NORTHWICK, d. 1850.

Collection brought together at Thirlestane House, Cheltenham
by John Rushout, INCLUDING CHOICE EXAMPLES BY Baron Northwick.

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PAUL VERONESE	SIR ANTHONY VAN DYCK	DAVID COX
MURILLO	RUBENS	J. R. COZENS
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DRAWINGS AND FURNITURE FOR SALE

50 Morning Herald. 3 June 1927.

On July 5-6 Messrs Sotheby will disperse the remaining portion of the collection of drawings by Old Masters and artists of the British School brought together at the Thirlestone House, Cheltenham, by John Rushout, Baron Northwick. Lord Northwick died in 1859 at the age of 59. During a 21 days' sale then held at Cheltenham nearly £100,000 was realised for the bulk of his pictures and works of art, four pictures being bought for our National Gallery. In 1914 and 1918 a number of valuable engravings from the same source came under the hammer in London, and in November last nearly £5000 was realised for the first and larger part of the drawings. Among drawings reproduced in the catalogue of the forthcoming auction are characteristic works by Benozzo Gozzoli, Albrecht Altdorfer, A. Van Ostade, Rembrandt, R. P. Bonington, David Cox, and J. R. Cozens. A fascinating sheet of pen and sepia drawings, dated 1514, Mr A. M. Hind, of the British Museum, attributes to Peter Vischer, jun.

TIONS OF SALE.

be the buyer; and if any dispute arise
e lot so disputed shall be immediately
ed the auctioneer cannot decide the said

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ion.

on which there is a reserve, the auctioneer
to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description

VI. The lots to be taken away at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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CATALOGUE

OF THE REMAINING PORTION OF

THE FAMOUS AND IMPORTANT COLLECTION

OF

Drawings by Old Masters,

THE PROPERTY OF THE LATE

JOHN, LORD NORTHWICK.

FIRST DAY'S SALE.

Tuesday, July 5th, 1921.

IN THE PORTFOLIO.

ITALIAN SCHOOL.

FRANCESCO ALBANO.

1578-1660.

LOT

1 Pope Pius V giving audience to two monks

Black chalk $4\frac{7}{8}$ *in. by* $6\frac{1}{4}$ *in.* (125 *mm. by* 167 *mm.*)

*** Collection—J. Richardson, Junr., who notes at the back of the old mount: "Given me by Dr. Mead, 26 May, 1717."

BACCIO BANDINELLI.

1493-1560.

2 A Youth (? David) standing

Inscribed below "Baccio 1519"

Pen and sepia $15\frac{5}{8}$ *in. by* $8\frac{3}{4}$ *in.* (398 *mm. by* 222 *mm.*)

GIOVANNI FRANCESCO BARBIERI (GUERCINO).

1591-1666.

3 A Woman, lightly draped, seated by a bath tub

Pen and sepia $10\frac{5}{8}$ *in. by* $9\frac{1}{8}$ *in.* (270 *mm. by* 233 *mm.*)

GIOVANNI FRANCESCO BARBIERI (GUERCINO).

1591-1666.

4 A Sibyl examining a book

Pen and sepia $7\frac{5}{8}$ *in. by* $9\frac{7}{8}$ *in.* (194 *mm. by* 252 *mm.*)

GIOVANNI FRANCESCO BARBIERI (GUERCINO).

1591-1666.

5 Bust of a Bearded Man

Brush drawing in sepia $6\frac{7}{8}$ *in. by* $7\frac{1}{4}$ *in.* (171 *mm. by* 183 *mm.*)

GIOVANNI FRANCESCO BARBIERI (GUERCINO).

1591-1666.

6 Study of a Nude Woman

Pen and sepia and sepia wash $7\frac{3}{4}$ *in. by* $7\frac{1}{2}$ *in.* (198 *mm. by* 189 *mm.*)

FEDERIGO BAROCCIO.

1528-1612.

7 Head of a Woman

Black and red chalk on blue paper $10\frac{1}{4}$ *in. by* 7 *in.* (260 *mm. by* 180 *mm.*)

BENOZZO GOZZOLI.

1420—*after* 1497.

8 Sheet of Studies: *Recto*, Studies of Angels (*pen, heightened with white on pink prepared ground*); *Verso*, Virgin and Child with Angels (*black chalk and pen and sepia on pink prepared ground*) $6\frac{1}{2}$ *in. by* $6\frac{7}{8}$ *in.* (168 *mm. by* 175 *mm.*)

*** Collection—J. Richardson, Junr.

Reproduced by the Vasari Society, Pt. X, No. 1, A and B. The figures on the obverse are studies for two of the standing and two of the kneeling angels in the well-known fresco of the *Adoration*, painted by Benozzo in 1459 in the Riccardi Chapel at Florence.

[*See* ILLUSTRATION].

No. 8.

GIUSEPPE CESARI (CAVALIERE D'ARPINO).

1568(?)-1640.

9 Study of an Angel, with an Etching of the same
Red chalk 16 *in. by* 10 *in.* (405 *mm. by* 250 *mm.*)

CARLO DOLCI.

1616-1686.

10 Portrait of a Young Lady
Black and red chalk $10\frac{1}{2}$ *in. by* $8\frac{1}{4}$ *in.* (267 *mm. by* 210 *mm.*)

FERRAÙ FENZONI.

1562-1645.

11 Study of a Man crouching
Pen and sepia and on green blue paper
$7\frac{5}{8}$ *in. by* $15\frac{1}{4}$ *in.* (193 *mm. by* 387 *mm.*)

*** Collection—J. Richardson, Senr.

GIORGIONE (SCHOOL OF).

12 Landscape Study
Red chalk with wash $9\frac{1}{2}$ *in. by* 8 *in.* (243 *mm. by* 205 *mm.*)

*** Collections—Sir Peter Lely ; J. Richardson, Junr.

BERNARDINO LICINIO.

About 1490-*about* 1549.

13 Head of a Woman
Red chalk $8\frac{3}{4}$ *in. by* $5\frac{5}{8}$ *in.* (222 *mm. by* 145 *mm.*)

*** Collections—Lord Spencer ; W. Esdaile.

MANTEGNA (AFTER).

14 Bacchanal
Pen and sepia with red wash
11 *in. by* $16\frac{1}{2}$ *in.* (282 *mm. by* 420 *mm.*)

PONTORMO (JACOPO CARRUCCI).

1494-1557.

15 Portrait of the Artist

Black chalk *Oval*, $4\frac{1}{8}$ *in. by* $3\frac{1}{4}$ *in.* (105 *mm. by* 83 *mm.*);
Surrounded by an elaborate mount, showing an architectural design, and below on a tablet the inscription:

Ritratto
d' Jacopo di Pontor°
di sua mano.

GIOVANNI ANTONIO DA PORDENONE.

1483-1539.

16 Study of a Child

Red chalk $9\frac{7}{8}$ *in. by* $6\frac{3}{8}$ *in.* (250 *mm. by* 160 *mm.*)

*** Collections—Sir P. Lely; Earl Spencer.

RAPHAEL (SCHOOL OF).

17 Moses and the Burning Bush

Pen and sepia and sepia wash
$5\frac{1}{4}$ *in. by* $6\frac{1}{8}$ *in.* (134 *mm. by* 155 *mm.*)

*** Collection—G. F.

RAPHAEL (AFTER).

18 The Celestial Horseman

Red chalk $10\frac{1}{8}$ *in. by* $9\frac{3}{4}$ *in.* (257 *mm. by* 245 *mm.*)

*** Collections—Thomas Hudson; Sir Joshua Reynolds.

SALVATOR ROSA.

1615-1673.

19 Studies of Figures

Pen and sepia and sepia wash
Three on one mount, $5\frac{1}{2}$ *in. by* 3 *in.* (140 *mm. by* 75 *mm.*)
$7\frac{1}{8}$ *in. by* $3\frac{1}{4}$ *in.* (182 *mm. by* 82 *mm.*)
$5\frac{3}{8}$ *in. by* 3 *in.* (133 *mm. by* 75 *mm.*)

ANDREA DEL SARTO.

1486-1531.

20 Two Studies of Hercules

Red chalk, heightened with white
12⅞ *in. by* 7⅞ *in.* (330 *mm. by* 197 *mm.*)

ANDREA DEL SARTO.

1486-1531.

21 Portrait of Lucrezia del Fede

Red chalk 9⅝ *in. by* 7⅞ *in.* (245 *mm. by* 200 *mm.*)

PAUL VERONESE.

1528-1588.

22 Camels' Heads, People and Hands

Pen and sepia 6 *in. by* 6¼ *in.* (152 *mm. by* 160 *mm.*)

*** Collections—Richardson the younger; Sir J. Reynolds, and T. Hudson.

Belongs to a group of drawings by Paul Veronese, as to which see a paper by Dr. Borenius in the *Burlington Magazine*, February, 1921, pp. 54-59.

FEDERIGO ZUCCARO.

1543-1609.

23 Portrait of a Bearded Man

Black and red chalk 9⅜ *in. by* 7 *in.* (237 *mm. by* 177 *mm.*)

*** Collection—J. P. Zoomer.

SPANISH SCHOOL.

ALONSO CANO.

1601-1667.

24 Angels stilling the Winds (*Rev.* vii, 1, 2)

Pen and sepia wash 10¾ *in. by* 8 *in.* (275 *mm. by* 205 *mm.*)

Inscribed below, Racionero Cano fe^{t}.

*** Alonso Cano became, in 1652, *racionero* (prebendary) of Granada Cathedral, hence he is so described on this drawing.

PABLO DE CESPEDES.

1538-1608.

25 St. Bartholomew

Red chalk $16\frac{1}{4}$ *in. by* $10\frac{3}{8}$ *in.* (412 *mm. by* 262 *mm.*)

BARTOLOMÉ ESTEBAN MURILLO.

1617-1682.

26 A Monk clasping the Crucified Christ

Black chalk $13\frac{1}{4}$ *in. by* 9 *in.* (337 *mm. by* 228 *mm.*)

BARTOLOMÉ ESTEBAN MURILLO.

1617-1682.

27 The Immaculate Conception

Pen and sepia and sepia wash

$10\frac{3}{8}$ *in. by* $7\frac{1}{4}$ *in.* (265 *mm. by* 185 *mm.*)

*** Collection—G. F.

BARTOLOMÉ ESTEBAN MURILLO.

1617-1682.

28 The Hellespontian Sibyl

Pen and sepia and sepia wash

9 *in. by* $5\frac{3}{4}$ *in.* (228 *mm. by* 145 *mm.*)

BARTOLOMÉ ESTEBAN MURILLO.

1617-1682.

29 The Persian Sibyl

Pen and sepia and sepia wash

9 *in. by* $5\frac{3}{4}$ *in.* (228 *mm. by* 145 *mm.*)

SPANISH SCHOOL.

30 Mercury

Pen and sepia and sepia wash

6 *in. by* $3\frac{1}{2}$ *in.* (155 *mm. by* 89 *mm.*

FRENCH SCHOOL.

CLAUDE GELLÉE (LE LORRAIN).

1600-1682.

31 Sta Trinità dei Monti

Pen and sepia 7½ *in. by* 9¾ *in.* (193 *mm. by* 248 *mm.*)

CLAUDE GELLÉE (LE LORRAIN).

1600-1682.

32 The Repose in Egypt

Pen and sepia wash on blue paper, heightened with white
Octagonal, 9¼ *in. by* 7¼ *in.* (238 *mm. by* 188 *mm.*)

DANIEL DUMONSTIER.

1574-1646.

33 Head of a Gentleman

Coloured chalks with wash
11¼ *in. by* 9¼ *in.* (285 *mm. by* 251 *mm.*)

DANIEL DUMONSTIER.

1574-1646.

34 Portrait of a Gentleman

Coloured chalks with wash
10½ *in. by* 7¼ *in.* (265 *mm. by* 185 *mm.*)

Dated above: Ce Jeudy, 12 De Juin, 1631

C. ECHARD.

1748-1810.

35 A Castle surrounded by a moat

Pen and sepia and water-colour
8½ *in. by* 12 *in.* (215 *mm. by* 310 *mm.*)

Signed on the left, "Echard"

FRENCH SCHOOL (XVIth Century).

36 Comte de la Chambre

Coloured chalks 13 *in. by* 9 *in.* (330 *mm. by* 225 *mm.*)

FRENCH SCHOOL (XVIth Century).

37 Portrait of a Gentleman

Coloured chalks 13 *in. by* 9 *in.* (330 *mm. by* 225 *mm.*)

FRENCH SCHOOL (XVIth Century).

38 Head of a Lady

Coloured chalks 10½ *in. by* 8 *in.* (265 *mm. by* 205 *mm.*)

ROBERT NANTEUIL.

1623-1678.

39 Portrait of an Ecclesiastic

Black chalk 6¼ *in. by* 4¾ *in.* (160 *mm. by* 120 *mm.*)

JEAN PILLEMENT.

1727-1808.

40 Landscape

Black chalk and water-colour

6¼ *in. by* 10½ *in.* (157 *mm. by* 268 *mm.*)

Signed J. Pillement

NICOLAS POUSSIN.

1593-1665.

41 The Plague at Athens

Pen and indian-ink wash

17 *in. by* 23½ *in.* (430 *mm. by* 595 *mm.*)

FRANÇOIS QUESNEL.

About 1544-1619.

42 Madame de Canattot

Coloured chalks 12½ *in. by* 8¾ *in.* (325 *mm. by* 222 *mm.*)

FRANÇOIS QUESNEL.

About 1544-1619.

43 Mademoiselle de Forigni

Coloured chalks 13½ *in. by* 9¼ *in.* (340 *mm. by* 235 *mm.*)

No. 48.

HUBERT ROBERT.

1733-1808.

44 Architectural Cappriccio : Classical Edifices

Pen and wash 12½ *in. by* 18 *in.* (315 *mm. by* 457 *mm.*)

Signed on the tablet above the fountain in the farther foreground : H
ROBERTI
D. ROMAE

[*See* ILLUSTRATION.]

CHARLES DE WAILLY.

1729-1798.

45 Piazza del Popolo, Rome

Pen and ink and water-colour
8 *in. by* 12¾ *in.* (200 *mm. by* 325 *mm.*)

Signed De Wailly, 1755

CHARLES DE WAILLY.

1729-1798.

46 The Column of Trajan

Pen and ink and water-colour
8 *in. by* 12¾ *in.* (200 *mm. by* 330 *mm.*)

Signed with monogram and dated 1761

CHARLES DE WAILLY.

1729-1798.

47 Procession leaving St. Peter's, Rome

Pen and ink and water-colour
12 *in. by* 22 *in.* (305 *mm. by* 560 *mm.*)

Signed De Wailly f. 1760

ANTOINE WATTEAU.

1684-1721.

48 Head of a Boy with a plumed barette

Black and red chalk heightened with white
5⅛ *in. by* 4⅛ *in.* (129 *mm. by* 105 *mm.*)

[*See* ILLUSTRATION].

P. A. WILLE (Fils).

1748-1821.

49 Sketch of a Boy in Van Dyck costume

Brush point and sepia $7\frac{3}{4}$ *in. by* 6 *in.* (195 *mm. by* 150 *mm.*)

Signed P. A. Wille filius, 1776

GERMAN SCHOOL.

HEINRICH ALDEGREVER.

1502-*about* 1560.

50 The Judgment of Solomon

Pen and indian ink with wash

$4\frac{3}{8}$ *in. by* $3\frac{1}{8}$ *in.* (112 *mm. by* 80 *mm.*)

*** Cf. the engraving, B. 29.

HEINRICH ALDEGREVER.

1502-*about* 1560.

51 Susannah in the Garden; Susannah before the Judge; *two on one mount*

Pen and indian ink with wash

$4\frac{5}{8}$ *in. by* $3\frac{1}{4}$ *in.* (115 *mm. by* 82 *mm.*)

*** Cf. the engravings, B. 30, 31.

HEINRICH ALDEGREVER.

1502-*about* 1560.

52 The Elders before the Judge; The Stoning of the Elders; *two on one mount*

Pen and indian ink with wash

$4\frac{1}{2}$ *in. by* $3\frac{1}{4}$ *in.* (115 *mm. by* 82 *mm.*)

*** Cf. the engravings, B. 32, 33.

HEINRICH ALDEGREVER.

1502-*about* 1560.

53 The Annunciation; The Nativity; *two drawings on one mount*

Pen and indian ink with wash

$4\frac{3}{8}$ *in. by* $2\frac{3}{4}$ *in.* (112 *mm. by* 68 *mm.*)

*** Cf. the engravings, B. 38, 39.

No. 54.

1514

ALBRECHT ALTDORFER.

About 1480-1538.

54 Lady riding out from the gate of a town

Pen and indian ink on green prepared paper heightened with white $8\frac{1}{8}$ *in. by* $6\frac{1}{4}$ *in.* (208 *mm. by* 159 *mm.*)

Dated 1510 (1516 ?)

*** Reproduced by the Vasari Society, second series, part I, 1920, no. 10.

[*See* ILLUSTRATION].

DÜRER (SCHOOL OF).

55 Charlemagne

Pen and ink $12\frac{1}{4}$ *in. by* $7\frac{3}{4}$ *in.* (310 *mm. by* 197 *mm.*)

Dated 1523

ADAM ELSHEIMER.

1578-1610.

56 Group about a fallen Woman beside a bed

Pen and sepia 7 *in. by* $8\frac{1}{2}$ *in.* (18 *cm. by* $21\frac{1}{2}$ *cm.*)

GERMAN SCHOOL (XVIth Century).

57 The Brazen Serpent; The Crucifixion; *two drawings joined together, circular top*

Pen and ink $12\frac{1}{2}$ *in. by* 10 *in.* (320 *mm. by* 255 *mm.*)

PETER VISCHER, Jun.

ob. 1528.

58 Sheet of drawings: *Recto,* Scylla; an Illustration to Vergil, Aen. iv. 420-8; *Verso,* Orpheus in Hades; an Illustration to Vergil, Georg. iv. 457-84

Pen and sepia $8\frac{1}{2}$ *in. by* $11\frac{1}{2}$ *in.* (214 *mm. by* 294 *mm.*)

Dated 1514

*** Both sides reproduced by the Vasari Society, first series, part X, 1914-5, no. 8, with an ascription to the North Italian School. The present attribution due to Mr. A. M. Hind (*see The Burlington Magazine, Sept.* 1920, *p.* 162).

[*See* ILLUSTRATION].

FLEMISH SCHOOL.

HANS BOL.

1534-1593.

59 Landscape, with Procris and Cephalus

Pen and sepia wash

$7\frac{7}{8}$ *in. by* $11\frac{1}{8}$ *in.* (198 *mm. by* 285 *mm.*)

Signed H. Bol, 1570

JAN BRUEGHEL.

1568-1625.

60 A Village Street

Pen and sepia $7\frac{1}{2}$ *in. by* 12 *in.* (190 *mm. by* 305 *mm.*)

JAN BRUEGHEL.

1568-1625.

61 Skittle Players at Spa

Inscribed below: "Spa, Bruegel fec. adi. 22 Agusto, 1622"

Pen and sepia with water-colour wash

10 *in. by* $16\frac{1}{8}$ *in.* (255 *mm. by* 410 *mm.*)

*** Collection—J. Richardson, Junr.

JAN BRUEGHEL.

1568-1625.

62 A Flemish Village Street

Pen and sepia and water-colour

$11\frac{3}{4}$ *in. by* $15\frac{5}{8}$ *in.* (298 *mm. by* 397 *mm.*)

*** Collection—J. Richardson, Junr.

[*See* ILLUSTRATION].

JAN BRUEGHEL.

1568-1625.

63 View of a Flemish Château

Black chalk $7\frac{1}{8}$ *in. by* $9\frac{1}{2}$ *in.* (180 *mm. by* 240 *mm.*)

*** Collections—P. H. Lankrink; Richardson the elder.

No. 62.

No. 66.

PAUL BRIL.

1554-1626.

64 View of a River

Pen and sepia $12\frac{3}{4}$ *in. by* $20\frac{1}{4}$ *in.* (325 *mm. by* 515 *mm.*)

*** Collection—J. Richardson, Junr.

SIR ANTHONY VAN DYCK.

1599-1641.

65 Jacob Van Breuck (Flemish Sculptor and Architect; *ob.* 1584)

Brush drawing in sepia over preparatory work in black chalk $8\frac{3}{4}$ *in. by* $6\frac{5}{8}$ *in.* (224 *mm. by* 168 *mm.*)

Signed VANDYK F:

*** Study for the Pontius Print in the Iconography; *Wibiral, no.* 44.

PETER PAUL RUBENS.

1577-1640.

66 Head of a Young Man in profile

Black and red chalk heightened with white $7\frac{1}{4}$ *in. by* $6\frac{7}{8}$ *in.* (185 *mm. by* 175 *mm.*)

[*See* ILLUSTRATION].

PETER PAUL RUBENS.

1577-1640.

67 Study, probably from the Antique, of an old man's head

Pen and sepia $4\frac{1}{4}$ *in. by* $3\frac{1}{4}$ *in.* (110 *mm. by* 85 *mm.*)

PETER PAUL RUBENS.

1577-1640.

68 Head of a Woman

Black and red chalk 7 *in. by* $6\frac{1}{4}$ *in.* (175 *mm. by* 156 *mm.*)

PETER PAUL RUBENS.

1577-1640.

69 Study of a Woman's Head

Black and red chalk, with wash $4\frac{3}{8}$ *in. by* $4\frac{3}{4}$ *in.* (103 *mm. by* 119 *mm.*)

JAN VAN GOYEN.

1596-1656.

80 Village by a river

Black chalk, with indian ink wash

$4\frac{1}{2}$ *in. by* $7\frac{5}{8}$ *in.* (115 *mm. by* 193 *mm.*)

Signed v. G. 1631

JAN VAN GOYEN.

1596-1656.

81 A River Scene, with boats and fishermen

Black chalk and wash $3\frac{1}{2}$ *in. by* 7 *in.* (90 *mm. by* 180 *mm.*)

JOSUA DE GRAVE.

Working 1672-1699.

82 Landscape with a castle in the background

Pen and sepia, with wash

$6\frac{1}{8}$ *in. by* $7\frac{7}{8}$ *in.* (157 *mm. by* 200 *mm.*)

Signed "Josia De Grave"

*** There are two pictures by this rare Hague master in the Gallery at Cassel.

JAN GRIFFIER.

1652-1718.

83 Landscape, with trees and a wooden bridge

Black chalk and indian ink wash

$15\frac{3}{8}$ *in. by* $19\frac{7}{8}$ *in.* (390 *mm. by* 505 *mm.*)

GERRIT VAN GROENEWEGEN.

1754-1826.

84 Ships at Sea

Water-colour $12\frac{7}{8}$ *in. by* $19\frac{3}{4}$ *in.* (327 *mm. by* 500 *mm.*)

FRANS VAN MIERIS.

1635-1681.

85 Portrait of a Man holding a drawing by candle-light

Black chalk $8\frac{3}{4}$ *in. by* $6\frac{3}{4}$ *in.* (220 *mm. by* 170 *mm.*)

*** Collections—Charles Rogers, F.R.S.; John Thane.

No 1

ISAAC DE MOUCHERON.

1670-1744.

86 Scene in a Park

Pen and sepia and water-colour $7\frac{5}{8}$ *in. by* $11\frac{3}{8}$ *in.* (195 *mm. by* 287 *mm.*)

Signed "Moucheron Fecit 1738"

ADRIAN VAN OSTADE.

1610-1685.

87 Scene in a Dutch Village

Pen and sepia and water-colour $7\frac{5}{8}$ *in. by* $10\frac{1}{4}$ *in.* (195 *mm. by* 260 *mm.*)

Signed "AVO"

[*See* ILLUSTRATION.]

JACOBUS PERKOIS.

1756-1804.

88 Group of Figures outside a building

Pencil and water-colour $13\frac{1}{4}$ *in. by* 12 *in.* (335 *mm. by* 305 *mm.*)

JOHANNES HUIBERT PRINS.

1757-1806.

89 A Dutch Cattle Market

Water-colours 15 *in. by* $19\frac{3}{8}$ *in.* (380 *mm. by* 490 *mm.*)

ABRAHAM RADEMAKER.

1675-1735.

90 Ideal Landscapes: *two on one mount*

Body-colour $7\frac{3}{4}$ *in. by* $6\frac{3}{4}$ *in.* (197 *mm. by* 170 *mm.*)

Signed "A. Rademaker fecit Amsteldami" (resp. "Amsterdam")

REMBRANDT.

1606-1669.

91 Sick Woman in bed, with an attendant

Pen and sepia $4\frac{1}{8}$ *in. by* $6\frac{7}{8}$ *in.* (105 *mm. by* 175 *mm.*)

[*See* ILLUSTRATION.]

REMBRANDT.

1606-1669.

92 Achilles being armed on receiving the news of the death of Patroclus

Pen and sepia $5\frac{3}{4}$ *in. by* $11\frac{5}{8}$ *in.* (146 *mm. by* 295 *mm.*)

[*See* ILLUSTRATION.]

REMBRANDT.

1606-1669.

93 Rebecca Leaving the Home of her Parents

Pen and sepia and sepia wash

$7\frac{1}{4}$ *in. by* 12 *in.* (185 *mm. by* 306 *mm.*)

Inscribed in the margin in Rembrandt's own hand: *Dit behoorde vervoucht te weesen met veel gebueren die deese hoge bruijt sien vertrecken.* ("This should be arranged with many neighbours who watch this high bride depart.")

*** Reproduced by the Vasari Society, first series, part IX, 1913-1914, no. 17.

[*See* ILLUSTRATION].

REMBRANDT (AFTER).

94 Rebecca Leaving the Home of Her Parents

Pen and sepia and sepia wash

$7\frac{3}{4}$ *in. by* $12\frac{1}{4}$ *in.* (196 *mm. by* 310 *mm.*)

REMBRANDT.

1606-1669.

95 Study of a Woman's Head; on the reverse: A Woman standing; A Man gesticulating; *two drawings on one mount*

Pen and sepia 4 *in. by* $3\frac{1}{2}$ *in.* (105 *mm. by* 90 *mm.*)

*** The lower drawing evidently belongs to the same phase of Rembrandt's career as the drawing, called "The Charlatan," in the Berlin Print Room.

REMBRANDT.

1606-1669.

96 Head of an Old Woman, profile
Head of a Young Woman
Head of a Young Woman, crowned; *three drawings on one mount*

Pen and sepia $2\frac{1}{4}$ *in. by* $2\frac{1}{4}$ *in.* (60 *mm. by* 60 *mm.*)

REMBRANDT.

1606-1669.

97 An Old Woman scolding; and a Man gesticulating; *joined to the same sheet*

Pen and sepia $5\frac{1}{4}$ *in. by* $5\frac{3}{4}$ *in.* (135 *mm. by* 145 *mm.*)

REMBRANDT.

1606-1669.

98 Head of a Young Man, full face
An Old Man, seated (attributed to REMBRANDT); *two drawings on one mount*

Brush and sepia $2\frac{5}{8}$ *in. by* $2\frac{3}{8}$ *in.* (70 *mm. by* 60 *mm.*)
6 *in. by* $4\frac{1}{2}$ *in.* (150 *mm. by* 11·5 *mm.*)

REMBRANDT.

1606-1669.

99 A Man kneeling before an old man with turban

Pen and ink $4\frac{1}{4}$ *in. by* $5\frac{3}{4}$ *in.* (110 *mm. by* 14·5 *mm.*)

REMBRANDT.

1606-1669.

100 A Lady in profile to right
A Woman carrying a child; *two drawings on one mount*

Pen and sepia 4 *in. by* $2\frac{1}{2}$ *in.* (106 *mm. by* 60 *mm.*)

REMBRANDT.

1606-1669.

101 An Old Man Reading to an Old Woman

Pen and sepia $4\frac{7}{8}$ *in. by* $7\frac{1}{8}$ *in.* (123 *mm. by* 180 *mm.*)

REMBRANDT (ATTRIBUTED TO).

1606-1669.

102 A Woman, standing holding a basket

Brush and sepia $6\frac{3}{4}$ *in. by* $4\frac{1}{4}$ *in.* (170 *mm. by* 105 *mm.*)

REMBRANDT (SCHOOL OF).

103 A Man in a broad-brimmed hat, standing
A Man leaning against a door; *two drawings on one mount*

Brush and sepia $6\frac{1}{4}$ *in. by* 2 *in.* (160 *mm. by* 50 *mm.*)
$6\frac{1}{4}$ *in. by* $2\frac{1}{2}$ *in.* (160 *mm. by* 65 *mm.*)

REMBRANDT (SCHOOL OF).

104 Study of a Boy

Pen and sepia, and sepia wash
6 *in. by* $4\frac{7}{8}$ *in.* (155 *mm. by* 123 *mm.*)

[*See* ILLUSTRATION].

HERMANN SAFTLEVEN.

1609-1685.

105 Italian Landscape

Black chalk with sepia wash
$8\frac{5}{8}$ *in. by* 11 *in.* (220 *mm. by* 280 *mm.*)

Signed with the artist's monogram, and dated 1648

JACOB VAN DER ULFT.

About 1627-*about* 1690.

106 Italian Harbour Scenes; *two on one mount*; one signed "Jac. van der Ulft, 1666"

Pen and sepia and body colour
$5\frac{1}{2}$ *in. by* $7\frac{3}{4}$ *in.* (140 *mm. by* 195 *mm.*)

ADRIAN VAN DE VELDE.

1637-1672.

107 Head of a Youth

Red chalk 7 *in. by* 6 *in.* (180 *mm. by* 150 *mm.*)

No. 104.

ADRIAN VAN DE VELDE.

1635-1672.

108 A Cow resting

Black and white chalk $3\frac{1}{2}$ *in. by* 4 *in.* (90 *mm. by* 100 *mm.*)

CORNELIS VISSCHER.

1629-1658.

109 Portrait of a Youth

Black chalk with indian ink wash

$8\frac{3}{4}$ *in. by* 7 *in.* (220 *mm. by* 175 *mm.*)

WILLEM VAN DE VELDE I.

1610-1693.

110 Men of War at Sea

Pen and indian ink with wash

9 *in. by* $16\frac{3}{8}$ *in.* (230 *mm. by* 420 *mm.*)

WILLEM VAN DE VELDE I.

1610-1693.

111 Study of a Man of War

Black chalk and indian ink wash

$12\frac{1}{4}$ *in. by* 18 *in.* (310 *mm. by* 460 *mm.*)

WILLEM VAN DE VELDE I.

1610-1693.

112 Men of War with flags and pennons flying

Pen and sepia and indian ink, with indian ink wash

$13\frac{3}{4}$ *in. by* $20\frac{3}{4}$ *in.* (350 *mm. by* 525 *mm.*)

WILLEM VAN DE VELDE II.

1633-1707.

113 Ships at Sea Becalmed

Pencil and indian ink wash

7 *in. by* $8\frac{7}{8}$ *in.* (180 *mm. by* 224 *mm.*)

WILLEM VAN DE VELDE II.

1633-1707.

114 Ships at Anchor in a harbour

Pen and sepia and indian ink wash

$8\frac{1}{4}$ *in. by* $10\frac{5}{8}$ *in.* (210 *mm. by* 270 *mm.*)

ANTHONIE WATERLOO.

1609-1676.

115 Interior of a Wood

Black chalk and indian ink wash

11 *in. by* $8\frac{3}{4}$ *in.* (280 *mm. by* 222 *mm.*)

PHILIP WOUVERMAN.

1619-1668.

116 Group of Figures

Black and red chalk $6\frac{3}{8}$ *in. by* $5\frac{1}{2}$ *in.* (160 *mm. by* 140 *mm.*)

No. 118.

SECOND DAY'S SALE.

Wednesday, July 6th, 1921.

THE

Property of the late John, Lord Northwick—

continued.

ENGLISH SCHOOL.

FRANCESCO BARTOLOZZI, R.A.

1725-1815.

LOT

117 Autumn

Red and black chalk 10¼ *in. by* 8 *in.* (260 *mm. by* 205 *mm.*)

RICHARD PARKES BONINGTON.

1801-1828.

118 St. Pierre, Caen

Water-colours 14 *in. by* 10 *in.* (358 *mm. by* 234 *mm.*)

[*See* ILLUSTRATION].

RICHARD PARKES BONINGTON.

1801-1828.

119 Hôtel Dieu, Beauvais

Water-colours 10½ *in. by* 11 *in.* (265 *mm. by* 283 *mm.*)

RICHARD PARKES BONINGTON.

1801-1828.

120 A Group of three Peasant Girls

Water-colours 6½ *in. by* 6½ *in.* (165 *mm. by* 165 *mm.*)

THOMAS SHOTTER BOYS.

1803-1874.

121 Landscape

Water-colours $6\frac{1}{4}$ *in. by* $9\frac{3}{8}$ *in.* (160 *mm. by* 238 *mm.*)

Signed T. Boys, 1829

JOSEPH CARTWRIGHT.

About 1789-1829.

122 Coast of Corfu

Water-colours $7\frac{7}{8}$ *in. by* $11\frac{7}{8}$ *in.* (200 *mm. by* 300 *mm.*)

Signed "J. Cartwright, 1821"

JOHN SINGLETON COPLEY, R.A. (?)

1737-1815.

123 A Sketch for a Family Group

Pencil and indian ink wash

$7\frac{1}{2}$ *in. by* $8\frac{3}{4}$ *in.* (190 *mm. by* 225 *mm.*)

DAVID COX.

1783-1859.

124 View of a Plain, with mountains in the distance and peasants harvesting

Water-colours $10\frac{1}{4}$ *in. by* $17\frac{5}{8}$ *in.* (258 *mm. by* 447 *mm.*)

[*See* ILLUSTRATION].

JOHN ROBERT COZENS.

1752-1799.

125 Lake Nemi

Water-colours $14\frac{1}{2}$ *in. by* 21 *in.* (370 *mm. by* 532 *mm.*)

[*See* ILLUSTRATION].

THOMAS GAINSBOROUGH, R.A.

1727-1788.

126 Mountainous Landscape

Black chalk with red wash

$10\frac{7}{8}$ *in. by* $14\frac{5}{8}$ *in.* (277 *mm. by* 372 *mm.*)

[*See* ILLUSTRATION].

No. 124.

No. 125.

No. 126.

No. 129.

THOMAS GAINSBOROUGH, R.A.

1727-1788.

127 A Landscape with a church and village on a hill
Black chalk touched with white, on blue paper
10 *in.* by 12¼ *in.* (250 *mm.* by 310 *mm.*)

THOMAS GAINSBOROUGH, R.A.

1727-1788.

128 Interior of a Wood
Black chalk 11¾ *in.* by 17½ *in.* (300 *mm.* by 450 *mm.*)

THOMAS GAINSBOROUGH, R.A.

1727-1788.

129 A Boy seated holding Faggots
Black chalk 11¼ *in.* by 8½ *in.* (287 *mm.* by 215 *mm.*)
[*See* ILLUSTRATION].

THOMAS GAINSBOROUGH, R.A.

1727-1788.

130 A Milkmaid crossing a Stile
Black chalk 7¼ *in.* by 6 *in.* (185 *mm.* by 155 *mm.*)

THOMAS HEARNE.

1744-1817.

131 Edinburgh, 1778
Water-colours 14⅛ *in.* by 20 *in.* (360 *mm.* by 510 *mm.*)

THOMAS HEARNE.

1744-1817.

132 View of Durham
Pencil and indian ink wash
14¾ *in.* by 21 *in.* (370 *mm.* by 540 *mm.*)

THOMAS HEARNE.

1744-1817.

133 View in Suffolk

Pen and ink and water-colours $7\frac{3}{4}$ *in. by* $10\frac{3}{4}$ *in.* (200 *mm. by* 270 *mm.*)

Signed T. Hearne

WILLIAM HENRY HUNT.

1790-1864.

134 Bushey Churchyard, with Tombs of Edridge, Hearne and H. Monro $12\frac{3}{4}$ *in. by* $16\frac{1}{4}$ *in.* (320 *mm. by* 415 *mm.*)

*** Collection—Dr. Monro

There is a lithograph made from this drawing in which the man on horseback (Dr. Monro?) is omitted. A copy is in the Vestry of Bushey Church. This and the following drawings by W. H. Hunt form part of a great series, bought *en bloc* at the sale of Dr. Munro's collection. The circumstances under which these drawings were made are described at length in *Rogers' History of the Old Water-Colour Society*, vol. I, pp. 392-3.

WILLIAM HENRY HUNT.

1790-1864.

135 Bushey Church, Herts, from S.W.

Water-colours $11\frac{5}{8}$ *in. by* $15\frac{3}{8}$ *in.* (295 *mm. by* 390 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

136 Bushey Churchyard, Herts

Pen and sepia and water-colours $12\frac{5}{8}$ *in. by* $16\frac{1}{2}$ *in.* (323 *mm. by* 420 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

137 Bushey Church, south side

Pen and sepia and water-colours $12\frac{3}{4}$ *in. by* $16\frac{1}{2}$ *in.* (320 *mm. by* 420 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

138 Old North Porch of Bushey Church

Pen and sepia and water-colours
12 *in. by* $9\frac{1}{4}$ *in.* (305 *mm. by* 235 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

139 Bushey or Watford Church, North Porch

Pen and sepia and water-colours
$14\frac{3}{8}$ *in. by* $10\frac{1}{2}$ *in.* (368 *mm. by* 265 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

140 Interior of Bushey or Watford Church

Pen and sepia and water-colours
$13\frac{1}{2}$ *in. by* 10 *in.* (340 *mm. by* 255 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

141 A Church Porch

Pen and sepia and water-colours
16 *in. by* 13 *in.* (407 *mm. by* 330 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

142 Interior of Watford Church

Pen and sepia and water-colours
$16\frac{3}{4}$ *in. by* 13 *in.* (425 *mm. by* 330 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

143 Interior of a Church in Hertfordshire

Pen and sepia and water-colours
$16\frac{3}{4}$ *in. by* $12\frac{1}{2}$ *in.* (425 *mm. by* 320 *mm.*)

WILLIAM HENRY HUNT.

1790-1864.

144 Yard of a Farm House

Pen and sepia and water-colours

$14\frac{1}{4}$ *in. by* $10\frac{1}{4}$ *in.* (365 *mm. by* 260 *mm.*)

ANGELICA KAUFFMAN.

1740-1807.

145 Lady Rushout (Northwick) and Daughter

Black chalk heightened with white

oval, 13 *in. by* $10\frac{1}{2}$ *in.* (330 *mm. by* 260 *mm.*)

SIR PETER LELY.

1617-1680.

146 A Figure from a Garter Procession

Black chalk heightened with white, on blue paper

$19\frac{1}{4}$ *in. by* $10\frac{3}{4}$ *in.* (490 *mm. by* 275 *mm.*)

*** Belongs to a series of which other examples are in the British Museum.

JOHN FREDERICK LEWIS, R.A.

1805-1876.

147 Grand Canal and Rialto, Venice

Pencil and water-colours

$7\frac{3}{4}$ *in. by* $10\frac{1}{4}$ *in.* (195 *mm. by* 265 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

148 Amalfi

Water-colours 10 *in. by* $13\frac{3}{4}$ *in.* (255 *mm. by* 350 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

149 Interior of a Hut in Italy

Black chalk and water-colours

$11\frac{3}{4}$ *in. by* $17\frac{1}{2}$ *in.* (297 *mm. by* 445 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

150 Ischia

Pencil and water-colours 10 *in. by* 14 *in.* (255 *mm. by* 355 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

151 An Italian Pifferaro accompanied by a boy

Black chalk and water-colours $16\frac{1}{2}$ *in. by* $11\frac{1}{2}$ *in.* (430 *mm. by* 285 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

152 An Italian Peasant Woman

Water-colours $16\frac{1}{4}$ *in. by* $10\frac{1}{4}$ *in.* (415 *mm. by* 260 *mm.*)

Inscribed Procida Aug. 19, 1838.

JOHN FREDERICK LEWIS, R.A.

1805-1876.

153 An Alpine Pass

Water-colours $10\frac{1}{4}$ *in. by* $8\frac{1}{4}$ *in.* (265 *mm. by* 210 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

154 A View of a Rocky Stream

Water-colours $8\frac{1}{2}$ *in. by* 11 *in.* (215 *mm. by* 280 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

155 Head of a Steinbok

Water-colours $10\frac{1}{4}$ *in. by* 14 *in.* (265 *mm. by* 355 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

156 Two Dogs' Heads

Black chalk and water-colours

$10\frac{1}{4}$ *in. by* $13\frac{1}{4}$ *in.* (260 *mm. by* 335 *mm.*)

Signed J. F. L., 1828.

JOHN FREDERICK LEWIS, R.A.

1805-1876.

157 Studies of a Lion and a Lioness

Black and brown chalk

$10\frac{1}{4}$ *in. by* $14\frac{3}{4}$ *in.* (260 *mm. by* 370 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

158 Study of a Lion's Head

Black chalk $15\frac{3}{4}$ *in. by* 11 *in.* (400 *mm. by* 280 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

159 Study of a Lioness

Water-colours $14\frac{1}{4}$ *in. by* $16\frac{1}{2}$ *in.* (365 *mm. by* 420 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

160 Half-length of a Capucin Friar

Pencil and red chalk with water-colours

$15\frac{1}{4}$ *in. by* 11 *in.* (385 *mm. by* 285 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

161 A Capucin Friar praying

Pencil and water-colour

$15\frac{3}{4}$ *in. by* $11\frac{1}{4}$ *in.* (400 *mm. by* 290 *mm.*)

Inscribed: Oct. 5, Chatillon
Le Père Augustin

No. 165.

JOHN FREDERICK LEWIS, R.A.

1805-1876.

162 A Capucin Friar in meditation

Pencil and water-colour

$15\frac{1}{2}$ *in. by* $10\frac{3}{4}$ *in.* (390 *mm. by* 270 *mm.*)

Inscribed: Oct. 4, Chatillon.

JOHN FREDERICK LEWIS, R.A.

1805-1876.

163 A Capucin Friar reading

Pencil and water-colour

$15\frac{1}{2}$ *in. by* $11\frac{1}{2}$ *in.* (395 *mm. by* 295 *mm.*)

Inscribed: Oct. 5, Chatillon,
Convent of Capucins,
Le Frère Ipolite.

JOHN FREDERICK LEWIS, R.A.

1805-1876.

164 The Abbess of the Convent of Lichtenthal in the Black Forest

Pencil and water-colours

$10\frac{1}{2}$ *in. by* $7\frac{3}{4}$ *in.* (265 *mm. by* 195 *mm.*)

Signed J. F. L., and inscribed with various notes

CAPT. FREDERICK MARRYAT.

1792-1848.

165 Portrait of Napoleon after Death

Pen and water-colour wash

4 *in. by* $6\frac{1}{2}$ *in.* (100 *mm. by* 168 *mm.*)

*** Capt. F. Marryat, the well-known writer, was employed on the St. Helena Station at the time of the death of Napoleon.

[*See* ILLUSTRATION].

WILLIAM JAMES MÜLLER.

1812-1845.

166 Pylon of an Egyptian Temple

Water-colours $12\frac{1}{4}$ *in. by* $17\frac{3}{4}$ *in.* (310 *mm. by* 450 *mm.*)

WILLIAM JAMES MÜLLER.

1812-1845.

1 1 167 Temple of Dendera

Water-colours 12 *in. by* 16¼ *in.* (300 *mm. by* 415 *mm.*)

WILLIAM JAMES MÜLLER.

1812-1845.

2 10 168 Temple at Carnac

Water-colour 16 *in. by* 11 *in.* (410 *mm. by* 280 *mm.*)

Signed "Carnac, Egypt, 1839.—W. M."

WILLIAM JAMES MÜLLER.

1812-1845.

10 169 The Erechtheum, Athens

Pencil and water-colour

11⅞ *in. by* 8¼ *in.* (303 *mm. by* 208 *mm.*)

Inscribed below:

From the Acropolis,
Athens, Twilight,
Octo[b] 183–.—W. M.

WILLIAM JAMES MÜLLER.

1812-1845.

10 170 The Parthenon, Athens

Pencil and water-colour

15⅝ *in. by* 9¼ *in.* (398 *mm. by* 237 *mm.*)

Inscribed below:

Acropolis,
Athens,
1838, Oct.—W. M.

PATRICK NASMYTH.

1787-1831.

2 10 171 Kew

Pencil 8¼ *in. by* 10½ *in.* (205 *mm. by* 270 *mm.*)

No. 175

ISAAC OLIVER.

1556-1617.

172 Studies of an Old Man and a Youth

Pen and sepia $3\frac{1}{2}$ *in. by* 3 *in.* (90 *mm. by* 80 *mm.*)

*** Collection—Lord Spencer.

Study of an Apostle

Red wash $2\frac{7}{8}$ *in. by* $2\frac{7}{8}$ *in.* (72 *mm. by* 72 *mm.*)

*** Collection—Houlditch.

Studies of various Heads

Pen and red and black ink

$2\frac{5}{8}$ *in. by* $2\frac{5}{8}$ *in.* (66 *mm. by* 66 *mm.*)

*** Collection—Houlditch.

Three drawings on one mount.

J. RUSKIN.

1819-1900.

173 Lily—"The Ethics of the Dust"

Pencil and water-colour

14 *in. by* $9\frac{3}{4}$ *in.* (355 *mm. by* 250 *mm.*)

Signed "J. Ruskin"

PAUL SANDBY, R.A.

1725-1809.

174 Picton Castle

Pen and ink and water-colour

$5\frac{1}{4}$ *in. by* $7\frac{1}{4}$ *in.* (135 *mm. by* 185 *mm.*)

J. M. W. TURNER, R.A. (AFTER J. R. COZENS).

1775-1851.

175 Rome from Monte Mario

Pencil with indigo and indian ink wash

16 *in. by* $21\frac{1}{4}$ *in.* (407 *mm. by* 540 *mm.*)

[*See* ILLUSTRATION].

J. M. W. TURNER, R.A. (AFTER J. R. COZENS).

1775-1851.

176 A Castle beside a Stream

Pencil, with indigo and indian ink wash
$14\frac{3}{4}$ *in. by* $18\frac{3}{4}$ *in.* (375 *mm. by* 475 *mm.*)

[*See* ILLUSTRATION].

J. M. W. TURNER, R.A. (AFTER J. R. COZENS).

1775-1851.

177 Posilipo

Pencil with indigo and indian ink wash
8 *in. by* $12\frac{3}{4}$ *in.* (200 *mm. by* 325 *mm.*)

J. M. W. TURNER, R.A. (AFTER J. R. COZENS).

1775-1851.

178 The Solfatara

Pencil with indigo and indian ink wash
8 *in. by* $13\frac{1}{2}$ *in.* (200 *mm. by* 345 *mm.*)

J. M. W. TURNER, R.A. (AFTER J. R. COZENS).

1775-1851.

179 The Lake of Albano

Pencil with indigo and indian ink wash
$12\frac{1}{2}$ *in. by* 18 *in.* (320 *mm. by* 455 *mm.*)

J. M. W. TURNER, R.A.

1775-1851.

180 Conway Castle

Pencil with indigo and indian ink wash
$9\frac{3}{4}$ *in. by* 15 *in.* (245 *mm. by* 380 *mm.*)

JOHN VARLEY.

1778-1842.

181 Ross Castle, Killarney

Water-colour $10\frac{1}{2}$ *in. by* $14\frac{1}{2}$ *in.* (265 *mm. by* 370 *mm.*)

Signed J. Varley

No. 176.

JOHN VARLEY.

1778-1842.

182 Hove Church, Sussex

Water-colour $6\frac{3}{4}$ *in. by* 12 *in.* (170 *mm. by* 305 *mm.*)

Signed J. Varley 1824

JOHN MASSEY WRIGHT.

1777-1866.

183 Scene from Henry IV, pt. II

Water-colour $11\frac{3}{4}$ *in. by* $9\frac{3}{8}$ *in.* (300 *mm. by* 240 *mm.*)

JOHN FREDERICK LEWIS, R.A.

1805-1876.

184 An Album, containing 79 sketches, in pencil, black chalk and water-colour, made in Germany, Switzerland and Italy in 1826; together with an Autograph Letter from F. C. Lewis, the engraver, to Lord Northwick

SOLANDER CASES.

185 A Solander Case, *half bound green morocco, gilt tooled, measuring* 23 *in. by* 17 *in.* (580 *mm. by* 430 *mm.*)

186 Another, similar

187 Another, similar

188 Another, similar

189 Another, similar

190 Another, similar

191 Another, similar

192 Another, similar

193 Another, similar

194 Another, similar

195 Another, similar

196 Another, similar

197 Another, *measuring* 28 *in. by* 21 *in.* (710 *mm. by* 530 *mm.*)

198 Another, similar

The Property of a Lady.

In the Portfolio.

ITALIAN SCHOOL.

FRANCESCO VANNI.

1563-1609.

199 St. Anthony of Padua, with the Infant Christ and another Saint

Bistre, pen and wash 8 *in. by* $5\frac{5}{8}$ *in.* (204 *mm. by* 118 *mm.*)

*** From the Crozat collection.

and three others 4

BERNARDO CASTELLI.

1557-1629.

200 Soldiers in a church arresting monks at the altar

Bistre, pen and wash 14 *in. by* $7\frac{1}{8}$ *in.* (355 *mm. by* 182 *mm.*)

and three others 4

FEDERIGO ZUCCARO.

1543-1609.

201 The Almighty surrounded by angels; design for the decoration of a semi-dome

Bistre, pen and wash

Semi-circular, $13\frac{3}{4}$ *in. by* $21\frac{1}{2}$ *in.* (350 *mm. by* 545 *mm.*)

and three others 4

DUTCH AND FLEMISH SCHOOLS.

JAN HACKAERT.

About 1629-1699.

202 A pair of Landscapes: Lakes with rocks and fir trees

Pen and bistre washed with ink

$4\frac{1}{4}$ *in. by* $6\frac{1}{2}$ *in.* (108 *mm. by* 165 *mm.*)

and another 3

CORNELIS TROOST.

1697-1750.

203 Group of Figures, in contemporary costume, in the foreground of a landscape

Ink, pen and wash $3\frac{7}{8}$ *in. by* $6\frac{1}{2}$ *in.* (98 *mm. by* 165 *mm.*)

LUDOLF BACKHUYZEN.

1631-1708.

204 A State Landing Scene: numerous barges and rowing boats crowded with figures

Pen and bistre washed with ink

11 *in. by* $17\frac{1}{4}$ *in.* (280 *mm. by* 440 *mm.*)

and a Sketch of the Sterns of two Men-of-war, by the same 2

LUDOLF BACKHUYZEN.

1631-1708.

205 Vessels becalmed in a bay

Ink, pen and wash $7\frac{1}{2}$ *in. by* $11\frac{1}{2}$ *in.* (192 *mm. by* 292 *mm.*)

Dated 1679, Octobre 24

*** From the P. H. Lanckrinck collection.

LUDOLF BACKHUYZEN.

1631-1708.

206 A Pier-head with shipping in the distance

Pen and bistre washed with ink

$5\frac{3}{4}$ *in. by* $4\frac{5}{8}$ *in.* (147 *mm. by* 117 *mm.*)

and Sailing-boats in a breeze, by the same 2

JAN BOTH.

1610-1652.

207 Italian Farm Buildings, with figures and a mule

Black lead $7\frac{3}{4}$ *in. by* $11\frac{1}{8}$ *in.* (197 *mm. by* 282 *mm.*)

JACQUES D'ARTHOIS (ATTRIBUTED TO).

1613-1686.

208 Fortified Gateway of a town, with a quay and boats

Pen and ink washed with blue

$7\frac{7}{8}$ *in. by* $10\frac{1}{8}$ *in.* (200 *mm. by* 257 *mm.*)

and a Landscape, attributed to BRUEGHEL 2

JAN DE BISSCHOP.

1646-1686.

209 Cottage and Trees on the banks of a river

Bistre, pen and wash $3\frac{1}{2}$ *in. by* $5\frac{7}{8}$ *in.* (90 *mm. by* 150 *mm.*)

JOHANN CHRISTOPH DIETZSCH.

1710-1769.

210 A Road through a Forest; *signed*

Black chalk $5\frac{3}{4}$ *in. by* $7\frac{3}{8}$ *in.* (147 *mm. by* 188 *mm.*)

also A Farm, with figures and cattle, *in red chalk*; and another, by the same 3

ALLART VAN EVERDINGEN.

1621-1675.

211 Woodland Landscape, with rocky foreground and figures; *signed*

Brush and ink $4\frac{1}{4}$ *in. by* $5\frac{3}{4}$ *in.* (108 *mm. by* 147 *mm.*)

JAN VAN GOYEN.

1596-1656.

212 Scene on the Ice, with figures and sleighs; and Coast Scene, with towers, boats, figures and cattle; a pair; *both signed and dated* 1653

Black chalk and ink wash

$4\frac{3}{4}$ *in. by* $8\frac{1}{8}$ *in.* (122 *mm. by* 207 *mm.*) 2

JAN VAN GOYEN.

1596-1656.

213 A Quay, with castellated buildings and sailing-boats

Black chalk and ink wash

$7\frac{3}{4}$ *in. by* $12\frac{1}{8}$ *in.* (197 *mm. by* 310 *mm.*)

JAN VAN GOYEN.

1596-1656.

214 A Weigh-house and other buildings on the bank of a wide river, boats in the foreground ; *signed and dated* 1654

Black chalk and ink wash

6 *in. by* 9⅝ *in.* (153 *mm. by* 245 *mm.*)

also a Windmill and Cottages near a river, by the same 2

JAN VAN GOYEN.

1596-1656.

215 Buildings and an Avenue on a dyke, canal in the foreground

Pen and bistre washed with blue

6 *in. by* 13¾ *in.* (153 *mm. by* 350 *mm.*)

also Boats on an estuary, by the same 2

PIETER VAN LOON, THE YOUNGER.

1731-1784.

216 Still Life : A melon, peaches and grapes ; *signed*

Water-colours 11½ *in. by* 9¼ *in.* (293 *mm. by* 235 *mm.*)

DIRCK MAES.

1656-1715.

217 A Harbour, surrounded by buildings and trees, and covered with sailing-boats

Pen-and-ink, washed with bistre

6⅜ *in. by* 12⅜ *in.* (162 *mm. by* 315 *mm.*)

*** From the Ralph Willett, W. Esdaile and W. Hawkins collections.

JOSSE DE MOMPER.

1564-1635.

218 A Castle on a rocky height, approached by a bridge

Pen and bistre, washed with ink

10⅛ *in. by* 15¼ *in.* (257 *mm. by* 387 *mm.*)

*** From the collections of P. H. Lanckrinck and the Rev. T. Kerrich.

also a Sketch of a Ruined Church in a plain, by the same 2

ADRIAEN VAN OSTADE.

1610-1685.

219 Back of a Peasant Woman

Pen and water-colours

$3\frac{3}{8}$ *in. by* $1\frac{1}{4}$ *in.* (87 *mm. by* 32 *mm.*)

ABRAHAM RADEMAKER.

1675-1735.

220 A pair of Landscape Compositions, castellated buildings amongst mountains

Black lead, brush and bistre

$3\frac{1}{8}$ *in. by* 6 *in.* (80 *mm. by* 153 *mm.*) 2

HERMAN SWANEVELT.

1620-1659.

221 A Rocky Dingle

Ink, pen and wash $8\frac{3}{4}$ *in. by* $10\frac{1}{8}$ *in.* (222 *mm. by* 257 *mm.*)

LUCAS VAN UDEN.

1595-1672.

222 An extensive View with villages in an open valley

Black lead and water-colours

7 *in. by* $9\frac{7}{8}$ *in.* (178 *mm. by* 250 *mm.*)

and a Wooded Landscape with cottages by the same 2

JACOB VAN DER ULFT.

About 1627-*about* 1688.

223 View of the Fort of Loewensteyn on the Meuse, with a herdsman and cattle in the foreground

Bistre, pen and wash

$6\frac{7}{8}$ *in. by* $12\frac{1}{2}$ *in.* (175 *mm. by* 317 *mm.*)

DIRK VERKRUYS.

D. about 1725.

224 Landscape: A lake and waterfall amongst wooded hills, on the right an inn

Bistre, pen and wash

7 *in. by* $5\frac{3}{4}$ *in.* (178 *mm. by* 145 *mm.*)

No. 228.

ABRAHAM VERWER VAN BURGHSTRATE.

About 1600-1650.

225 Distant View of Antwerp seen across the Scheldt, shipping in the foreground

Pen and bistre 7¾ *in. by* 14¼ *in.* (196 *mm. by* 362 *mm.*)

WIGERUS VITRINGA.

1657-1721.

226 A Man-of-War and other Vessels lying at anchor

Pen-and-ink washed with bistre

7⅛ *in. by* 11½ *in.* (180 *mm. by* 292 *mm.*)

SIMON DE VLIEGER.

About 1600-1653.

227 Coast Scene, with a village

Pen-and-bistre, wash with ink

2½ *in. by* 12⅜ *in.* (65 *mm. by* 315 *mm.*)

*** From the Barnard and Esdaile collections.

HENDRICK CORNELISZ VROOM.

About 1566-1640.

228 Two large Sailing Vessels on a calm sea

Pen and bistre, washed with blue

5 *in. by* 6¾ *in.* (127 *mm. by* 170 *mm.*)

[*See* ILLUSTRATION.]

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

229 A Naval Battle

Black chalk and ink wash

11⅜ *in. by* 20⅜ *in.* (290 *mm. by* 517 *mm.*)

and three Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

230 A Man-of-War, with top-sails set, in a gale
Brush and ink 11¾ *in. by* 14 *in.* (297 *mm. by* 355 *mm.*)
and three Sketches of Shipping, by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

231 A Man-of-War, with all sails set, the stern towards the spectator
Brush and ink 15 *in. by* 10½ *in.* (380 *mm. by* 267 *mm.*)
and three sketches of Shipping, by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

232 Ships lying on a beach
Black chalk 6⅝ *in. by* 10¼ *in.* (168 *mm. by* 260 *mm.*)
and three small Sketches of Shipping, by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

233 Men-of-War and Boats lying at anchor
Blacklead and bistre wash
7¼ *in. by* 10⅜ *in.* (185 *mm. by* 265 *mm.*)
and three small Sketches of Shipping, by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

234 Boats unloading at a jetty, shipping in the distance
Brush and ink 10 *in. by* 16 *in.* (255 *mm. by* 405 *mm.*)
and three Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

235 Boats at a Pier
Black lead and ink wash on bluish grey paper
$6\frac{1}{4}$ *in. by* $10\frac{5}{8}$ *in.* (160 *mm. by* 270 *mm.*)
and three small Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

236 Sailing Vessels in a breeze
Black lead and ink wash
$9\frac{1}{4}$ *in. by* $15\frac{1}{4}$ *in.* (235 *mm. by* 387 *mm.*)
and three Sketches of Shipping, one *signed*, by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

237 Men-of-War at anchor surrounded by sailing and rowing boats
Black lead and ink wash
7 *in. by* 16 *in.* (177 *mm. by* 405 *mm.*)
and three Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

238 Men-of-war and other vessels
Black lead and ink wash
$4\frac{3}{4}$ *in. by* 8 *in.* (120 *mm. by* 205 *mm.*)
and three Sketches of Shipping, one *signed*, by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

239 A Harbour with vessels saluting; *signed*
Ink, pen and wash $6\frac{1}{2}$ *in. by* 10 *in.* (165 *mm. by* 255 *mm.*)
and three Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

240 Fortified Coast with stockades and shipping
Black chalk, brush and ink
$5\frac{3}{8}$ *in. by* $12\frac{1}{4}$ *in.* (137 *mm. by* 312 *mm.*)
and three small Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

241 Eleven Ships of War
Black lead $7\frac{1}{2}$ *in. by* 16 *in.* (190 *mm. by* 407 *mm.*)
and three small Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

242 Sailing Vessels off the coast
Black lead, brush and ink
$6\frac{1}{4}$ *in. by* 16 *in.* (160 *mm. by* 405 *mm.*)
and three small Sketches of Shipping, one *signed*, by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

243 A Naval Battle
Black lead and ink wash
45 *in. by* $15\frac{1}{4}$ *in.* (1140 *mm. by* 387 *mm.*)

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

244 Detailed Drawing of the Hull of a French Warship
Black lead $29\frac{1}{2}$ *in. by* 12 *in.* (748 *mm. by* 305 *mm.*)
and another similar Study 2

No. 246.

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

245 Detailed Study of the Hull of the Otterwick; *signed* 25
Black lead and ink wash
Parsons $18\frac{1}{2}$ *in. by* 10 *in.* (470 *mm. by* 253 *mm.*)
and a similar Drawing of the Stern of a Ship 2

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

246 Detailed Study of the Hull of a Ship; *signed and dated* 1667 26
Black lead, bistre and ink
Stevens H $18\frac{1}{2}$ *in. by* $11\frac{1}{4}$ *in.* (470 *mm. by* 285 *mm.*)
[*See* ILLUSTRATION.]
and another similar Drawing 2

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

247 Detailed Study of the Hull of a Ship with guns run out 16
Black lead with ink wash
do $24\frac{1}{2}$ *in. by* 11 *in.* (623 *mm. by* 280 *mm.*)
*** From the MacGowan collection.
and a Sketch of the Stern of a Ship, *signed*, by the same 2

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

248 Ships of War and other sailing vessels weighing anchor; a pair; 5 10
signed
Sabin *Black lead, highly finished in ink wash*
$9\frac{7}{8}$ *in. by* 6 *in.* (252 *in. by* 153 *mm.*) 2

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

249 Sailing Vessels on a stormy sea 4 5
Pen and bistre washed with ink
Hope $6\frac{1}{8}$ *in. by* $7\frac{1}{2}$ *in.* (155 *mm. by* 195 *mm.*)
and a Sketch of a boat on a beach, *signed*, by the same 2

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

250 Men-of-War, one firing a salute
Pen and bistre and ink wash
7 *in. by* $11\frac{5}{8}$ *in.* (180 *mm. by* 295 *mm.*)
and two Sketches of Shipping by the same 3

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

251 Ships in a breeze
Pen and bistre $7\frac{1}{8}$ *in. by* 10 *in.* (180 *mm. by* 253 *mm.*)
and two Sketches of Shipping by the same 3

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

252 The Hull of a large Vessel beached, with figures and shipping
Pen and bistre and ink wash
$3\frac{1}{4}$ *in. by* $6\frac{1}{2}$ *in.* (83 *mm. by* 165 *mm.*)
and two Sketches of Shipping, one *signed* by the same 3

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

253 A Sailing Vessel in a stiff breeze ; *signed*
Pen and bistre and ink wash
10 *in. by* 7 *in.* (255 *mm. by* 178 *mm.*)
[*See* ILLUSTRATION.]
and three small Sketches of Shipping by the same 4

WILLEM VAN DE VELDE, THE YOUNGER.
1633-1707.

254 A Man-of-War in harbour surrounded by other ships
Black lead and ink wash
$10\frac{1}{4}$ *in. by* $16\frac{3}{4}$ *in.* (260 *mm. by* 425 *mm.*)
and three other Sketches of Shipping by the same 4

No. 253.

ENGLISH SCHOOL.

CHARLES BROOKING.

1673-1759.

255 A Seventy-gun Ship getting under sail. On the back a note about the picture for which the sketch was prepared

Ink, pen and wash $5\frac{3}{8}$ *in. by* $8\frac{1}{2}$ *in.* (135 *mm. by* 215 *mm.*)

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7 Guillaume Tell, by P. M. Alix, after J. F. Sablet, *aquatint, in colours*; and The Heroic Deed of William Tell, *coloured mezzotint* 2

8 Vue de la Vallée de Chamouny, by C. Hackert; Vue du Rigi, after H. Keller; Bex and Unspunnen, by C. Rordorf, after Wetzel; View from the Promenade at Berne, after K. H. Digby; and one other, *all in colours* 6

9 Panorama of Zurich, by Burkhard, after Pripikofer; Le Nant d'Arpenas, by B. Dalbe; and other Views, by G. Lory, F. Jukes and others, *all in colours* 13

10 Sortie des Roches de Moutier, and Sortie des Roches de Court, by F. Hegi, after P. Birmann; and others, by F. Schmid, S. Birmann and R. Bodmer, *all in colours* 6

11 Views of Lauterbrunn, Unterwalden, Grutli, Fleulen, and Cascade du Nant d'Arpenas, by Himely, after G. Lory, *in colours* 5

12 Vue du Mont Blanc; Vue du Glacier des Bois; Vue prise de l'Intérieur de la Galérie d'Algaby; and others, by F. Hegi, after G. Lory, *aquatints, in colours* 17

13 Abisbrunn, by Burkhard, after Meier, *aquatint, in colours*; and Schaffhausen, by F. Hegi, *in brown* 2

14 Glacier du Breithorn, Herrenbaechli, and two others, by C. Wys, after C. Wolf; and Chute du Myrrenbach, by Pfenninger, after W. Kleemann, *in colours* 5

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of 4, Vicarage Gate, Kensington, W.

59 The Dance on the bank of a river, by Claude Le Lorraine; Six Plates of Cattle, by A. Cuyp; The Three Goats, and The Two Rams, by N. Berghem; a Faun's Head, by Demarteau after Boucher; Ecce Homo, by Vandyck; and four others 15

60 H. Aldegrever. The Good Samaritan (*Bartsch*, 42); The Death of Dives (*B.* 46); and Lazarus (*B.* 48); Four of the set of the Seven Planets, by H. S. Beham; The Siege of a town, by S. Della Bella; and two others, by Ostade and Weydmans 10

A. DÜRER.

61 The Virgin with a pear (*B.* 41) 1

62 The Virgin at the gate (*B.* 45) 1

63 St. Hubert (*B.* 57) 1

64 The Effects of Jealousy (*B.* 73) 1

65 The Great Horse (*B.* 97) 1

66 The Life of the Virgin, Plates 77 and 81; The Holy Family with the three hares (*B.* 102); St. Jerome in a grotto (*B.* 113); and The Martydom of Ten Thousand Christians (*B.* 117), *woodcuts* 5

67 St. Barbara (*B. App.* 24); The Emperor Maximilian adoring (*B. App.* 32); and Christ taking leave of His Mother, *woodcuts* 3

68 W. Hollar. Raphael; Pietro Aretino; Grotesque Heads; A Landscape; etc. 7

69 Lucas Van Leyden. Jesus Christ and the Apostles (*B.* 86-99), the set of fourteen; and another 15

70 Hans Schaufelein. Illustrations to Der Teutsch Cicero (*B.* 55-94), fourteen of the set of forty; and Caius Marius; and another, by Burgmair 16

REMBRANDT VAN RHYN.

71 The Flight into Egypt, small plate (*Hind*, 105); and The Presentation in the Temple (*H.* 162) 2

72 Abraham Caressing Isaac (*H.* 148) 1

73 The Virgin and Child with the cat, Joseph at the window (*H.* 275) 1

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76 The Virgin suckling the Infant Jesus (*Bartsch*, 36) 1

77 The Virgin crowned by two Angels (*B.* 39) 1

78 The Three Genii (*B.* 66); and The Standard Bearer (*B.* 87) 2

79 The Dream (*B.* 76) 1

80 The Peasant and his Wife (*B.* 83); and the Oriental and his Wife (*B.* 85) 2

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81 St. Jerome in penitence (*Bartsch*, 61), *framed* 1

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A. DÜRER.

82 The Passion of Jesus Christ (*Bartsch*, 3-18), eleven of the set of sixteen, *namely nos.* 3, 5, 6, 8, 9, 10, 12, 13, 15, 16 *and* 17 11

83 St. Hubert (*B.* 57), *damaged and laid down* 1

84 St. Jerome in penitence (*B.* 61), *stained and laid down* 1

85 Melancholia (*B.* 74), *damaged at bottom right corner and laid down* 1

86 The Great Passion (*B.* 4-15), six of the set of twelve, *namely, nos.* 4 (*the Title*), 6, 7, 9, 14 *and* 15, *before the text on the back, nos.* 6, 7 *and* 9 *much damaged, all have been laid down*; *woodcuts* 6

87 Two Plates from The Life of the Virgin; The Last Supper; St. George, and three others 7

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98 Philip IV of Spain and Gaspar de Guzman, by F. Goya, after Velasquez 2

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100 Sir William Ponsonby, by and after G. Maile, *open-letter proof* 1

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FRAMED.

133 William Duke of Cumberland, by C. Spooner, after Sir. J. Reynolds 1

134 Turpin's Ride to York, by E. Hull, *coloured lithographs, varnished, on strainers, a set of six* 6

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135 Girl and Pigs, and Girl and Calves, by W. Ward, after G. Morland, *printed in colours, a pair* 2

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145 J. Callot. Various Subjects, *many late states and reproductions* 61

146 Landscapes, by W. Hollar; A. Vander Cabel; Both; Perelle, and others 20

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148 H. Goltzius. The Son of Frisius; Plates from the Passion of Jesus Christ, etc. 12

149 L. Van Leyden. The Return of the Prodigal Son, etc. 25

150 A. Dürer. The Martyrdom of St. Catharine, *woodcut*; and copies of Melancholia; Knight of Death, etc. 21

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170 An Elizabethan Manor House, *signed, monochrome,* 8 *in. by* 11 *in.*; A Portrait, by Reginald Barratt; and another 3

REGINALD BARRATT.

171 In the Alhambra, Granada, *signed and dated* '97, *water-colours,* 16 *in. by* 13 *in.*; and Mermaid Street, Rye, by Philip Norman 2

REGINALD BARRATT.

172 Zaandam, *two in one frame, signed and dated* '88 *Water-colours,* 8 *in. by* 12 *in.*

H. B. BRABAZON.

173 Lake and Mountains, *signed* *Pastel,* 7 *in. by* 11½ *in.*

H. B. BRABAZON.

174 A White Palace, Venice, *water-colours,* 7½ *in. by* 11 *in.*; and A View of the Aventine, Rome 2

LENNOX BROWNE.

175 On the Thames, *signed and dated* 1881, *water-colours*, 6½ *in.* *by* 14½ *in.*; and two others 3

ALEXANDRE BRUN.

176 Au Cirque des Champs Elysées, *signed* *Water-colours*, 17½ *in.* *by* 12 *in.*

WALTER CRANE.

177 Il Penseroso, *signed and dated* 1871, *water-colours*, 4½ *in.* *by* 12 *in.*; and two others 3

TRISTRAM ELLIS.

178 Winter Sunset in the Woods, *signed*, *water-colours*, 14 *in.* *by* 20 *in.*; and another 2

EDWARD FAHEY.

179 St. Peter's, Rome, from the Prati di Castello, *signed and dated* 1873, *water-colours*, 10 *in.* *by* 15½ *in.*; and The Claudian Aqueduct, by Dante Ricci, *pastel* 2

A. F. GRACE.

180 The Mill on the Common, *signed and dated* 1873, *water-colours*, 18½ *in.* *by* 29 *in.*; and another 2

ALBERT GOODWIN.

181 Whitby: sunset, *signed* *Water-colours*, 11 *in.* *by* 14¾ *in.*

CHARLES GREEN, R.I.

182 Houses on the River, *signed and dated* '82, *water-colours*, 21 *in.* *by* 14 *in.*; and another 2

SIR CHARLES HOLROYD.

183 A Wood Nymph, *signed* *Water-colours*, 9 *in.* *by* 5½ *in.*

G. D. LESLIE, R.A.

184 The Old Mill, *signed* *Water-colours*, 12 *in. by* 20 *in.*

ROBERT LITTLE.

185 Nôtre Dame de Bonsecours, Rouen, *signed* *Water-colours*, 11 *in. by* 15 *in.*

ALBERT MOORE.

186 Drapery Cartoon for "Seagulls" *Black and white chalk on brown paper*, 62 *in. by* 27 *in.*

CHARLES MOTTRAM.

187 Coast Scene: evening, *signed and dated* 1890, *water-colours*, 10 *in. by* 30 *in.*; and another 2

W. Q. ORCHARDSON, R.A.

188 "Doubts," standing figure of a girl, *charcoal on grey paper*, 32 *in. by* 20 *in.*; and a similar study, by the same 2

ALFRED PARSONS, A.R.A.

189 In the Maytime, *signed and dated* 1879 *Water-colours*, 10 *in. by* 20 *in.*

ALFRED PARSONS, A.R.A.

190 The Severn near Tewkesbury, *signed* *Water-colours*, 14 *in. by* 10½ *in.*

ALFRED PARSONS, A.R.A.

191 Moorlands and Mountains, *signed* *Water-colours*, 9 *in. by* 13½ *in.*

ALFRED PARSONS, A.R.A.

192 Garden Front of Mr. Trower's House, *inscribed, signed and dated* 1881, *water-colours*, 14 *in. by* 9½ *in.*; also View of Huy; Phlox, and Meadowsweet, *in monochrome*, by the same 4

ARTHUR RACKHAM.

193 The Angler and Dogs, *signed and dated* '05
Pen and water-colours, 7 *in. by* 11 *in.*

J. S. SARGENT, R.A.

194 A Shadowed Stream, *inscribed and signed*
Water-colours, 14 *in. by* 10 *in.*

J. S. SARGENT, R.A.

195 Bridge and Campanile, Venice, *signed*
Water-colours, 20 *in. by* 14 *in.*

J. S. SARGENT, R.A.

196 A Side Canal, Venice, *signed* *Water-colours*, 10 *in. by* 14 *in.*

J. S. SARGENT, R.A.

197 The Portal of San Giorgio Maggiore, Venice, *signed*
Water-colours, 10 *in. by* 14 *in.*

J. S. SARGENT, R.A.

198 Venice, corner of the Libreria with the Column of St. Theodore, with the Torre del' Orologio in the distance, *signed*
Water-colours, 20 *in. by* 14 *in.*
[*See* ILLUSTRATION].

J. S. SARGENT, R.A.

199 Head of a Lady singing, *inscribed, signed and dated* '95, *pencil*, 13 *in. by* 11 *in.*; and a photograph of the same 2

ARTHUR SEVERN, R.I.

200 Cocklers, Lancaster Bay, *signed, water-colours*, 10½ *in. by* 14½ *in.*; and On the Thames, moonlight, by the same 2

No. 198.

SIMEON SOLOMON.

201 Love and Faith, *signed and dated* 1865-74, *black and red chalk*, $10\frac{1}{4}$ *in. by* 14 *in.*; and Moonlight, near Mitcham, by A. Severn, *charcoal* 2

ALICE SQUIRE.

202 A Primrose Bank, *signed and dated* 1879, *water-colours*, 9 *in. by* $6\frac{1}{2}$ *in.*; Phlox, by Ina Clogston; and another 3

ADRIAN STOKES, R.A.

203 Apple Blossoms, *signed and dated* '75 *Water-colours*, 10 *in. by* 7 *in.*

J. M. SWAN, R.A.

204 Studies of Tigers, *signed, chalks on coloured paper, two in one frame*; and two Studies for Orpheus 3

A. C. WILSON.

205 Water-lilies and Hydrangeas, *signed and dated* 1913, *water-colours*, 10 *in. by* 14 *in.*; and three others 4

PICTURES.

W. H. BARTLETT.

206 Village near Fontainebleau, *signed and dated* 1880, *millboard*, 10 *in. by* $13\frac{1}{2}$ *in.*; and another 2

G. CLAUSEN, R.A.

207 Under the Lamp, *signed and dated* 1875, *canvas*, $13\frac{1}{2}$ *in. by* 8 *in.*; and Ladies and Toreadors, by G. Ramos 2

M. R. CORBETT, A.R.A.

208 Above Fiesole: sunset, *signed, panel*, 6 *in. by* 13 *in.*; and Battersea and Westminster Bridges, by J. Crealuck 3

A. B. DONALDSON.

209 Lung' Arno, Florence, *signed and dated* 1872, *canvas*, 10 *in. by* 14 *in.*; and The Lizard Charmer, by C. E. Perugini, *signed* 2

M. GREIFFENHAGEN, A.R.A.

210 The Princess lands, *signed and dated* 1900 *Canvas*, 24 *in. by* 20 *in.*

MATTHEW HALE.

211 Laying the Mosaic, *signed*, *canvas*, 13 *in. by* 26 *in.*; and another 2

FRED HALL.

212 Seagulls, *signed*, *panel*, 11 *in. by* 9½ *in.*; and two others 3

FRED HALL.

213 Ducks on a Stream: evening, *signed*, *canvas*, 24 *in. by* 30 *in.*; and A Lily Pool, by the same, *signed* 2

W. HENNESSY.

214 Peasant Woman and Child in a Landscape: moonrise, *signed and dated* 1889 *Canvas*, 38 *in. by* 54 *in.*

G. KELLY.

215 A Siamese Water-carrier, *inscribed and signed*, *Paper*, 13¾ *in. by* 10½ *in.*; and two others 3

W. LOGSDAIL.

216 Boys Bathing in the Mediterranean, *signed and dated* '91, *Millboard*, 9½ *in. by* 13½ *in.*; and Caswell Bay, by J. Brett, R.A. 2

J. DE NITTIS.

217 Autumn, *signed* *Panel*, 7 *in. by* 3½ *in.*

ALFRED PARSONS, A.R.A.

218 By the Lake, Autumn, *signed and dated*, '82 *Canvas*, 12 *in. by* 15½ *in.*

ALFRED PARSONS, A.R.A.

219 A Mill in a Flood, *signed*, *Panel*, 7 *in. by* 14 *in.*; and Springtime, Algiers, by E. Barclay 2

ALFRED PARSONS, A.R.A.

220 "The Flowers appear on Earth," *signed on the back*, *Canvas*, 8 *in. by* 12 *in.*; and Chrysanthemums in a bronze vase, by the same, *signed and dated* 1875 2

SIDNEY PIKE.

221 A Sketch at Ringwood, *signed*, *Canvas*, 10 *in. by* 14 *in.*; and another 2

CAYLEY ROBINSON.

222 Evening at Florence, *signed* *Canvas*, 8 *in. by* 10 *in.*

J. S. SARGENT, R.A.

223 A Lady and a little Boy asleep in a punt under a willow, *signed* *Canvas*, 22 *in. by* 27 *in.*

[*See* ILLUSTRATION.]

ADRIAN STOKES, R.A.

224 In a Birchwood, Moonrise, *signed*, *Canvas*, 21 *in. by* 15 *in.*; and a Sketch in a garden, *inscribed and signed*, by the same 2

J. M. SWAN, R.A.

225 The Goatherd's Boy, a Sketch, *Panel*, 18 *in. by* 15 *in.*; and a Portrait of a Dog, by the same, *signed and dated* 1906 2

SIR ERNEST WATERLOW, R.A.

226 Hayricks in Sunshine, *signed and dated* 1874, *Canvas*, 5 *in. by* 9½ *in.*; and another 2

LUCY KEMP WELCH.

227 Blue Sea and Rocks, *signed and dated*, 1919 *Canvas*, 16 *in. by* 22 *in.*

STANISLAS WITKIEWICZ.

228 Russian Horsemen, and a Russian Farm, *signed*, a pair, *Canvas*, 13 *in. by* 26 *in.* 2

EARLY TUSCAN SCHOOL, ABOUT 1400.

229 Two Panels, from the wings of an altarpiece, with gold backgrounds; on the left wing are half-length figures of St. Laurence and St. Mary Magdalen, above whom are busts of six other saints in two rows, with a pair of angels' heads in the apex of the arch; on the right wing the half-lengths are those of a bishop and a queen, and amongst the heads are St. Paul, St. Domenic and St. Jerome *Panels*, 43 *in. by* 20 *in. arched tops*

RAFFAELLINO DEL GARBO.

230 Madonna and Child with the Infant St. John. The Child standing on a parapet in front turns from the Virgin, who is seen at half-length behind Him, and looks to the right. In the background is a rich renaissance arcade through which a landscape is seen *Panel*, 27 *in. by* 18 *in. arched top*

[*See* ILLUSTRATION].

PARIS BORDONE.

231 Bacchanal; on the left Silenus nearly nude supported by a nude Bacchante carrying a pedum, in front of him to the right a satyress playing cymbals, mountainous landscape with groups of nude figures in the background

Panel, 39 *in. by* 41 *in.*

[*See* ILLUSTRATION].

No. 230.

No. 231.

AFTER RAPHAEL.

232 La Donna Gravida; old copy of the picture in the Pitti Gallery *Panel*, 25 *in. by* 21 *in.*

ITALIAN SCHOOL, late XVIth Century.

233 Portrait of a Lady; half-length in a rich black and white dress *Panel*, 25 *in. by* 18 *in.*

VENETIAN SCHOOL, late XVIth Century.

234 Portrait of Marco Antonio Lando; three-quarters length, standing to the right in armour; view of a naval battle through opening on the right *Canvas*, 41 *in. by* 34 *in.*

NEAPOLITAN OR SPANISH SCHOOL, XVIIth Century.

235 Portrait of a Painter, half-length, wearing white *golilla* and dark green coat, holding palette and brushes *Canvas*, 28 *in. by* 23 *in.*

SCHOOL OF VELASQUEZ.

236 Head of a Man, dressed in black *Canvas*, 21 *in. by* 17 *in.*

SCHOOL OF FONTAINEBLEAU.

237 Portrait of Diane de Poitiers, half-length, nude, excepting for a transparent veil, rising from behind a cartouche, inscribed NON QUAE *Canvas*, 39 *in. by* 31 *in.*

*** Contemporary replica, with a different inscription, of the picture in the Museum at Geneva.

NICHOLAS POUSSIN.

238 View of the Campo Vaccino, Rome, looking towards the Capitol, with the arch of Titus on the right *Canvas*, 19 *in. by* 24 *in.*

SCHOOL OF WATTEAU.

239 L'Embarquement pour Cythère, a pasticcio *Canvas*, 24 *in. by* 32 *in.*

SCHOOL OF ALSACE, XVth Century.

240 The Adoration of the Magi. The Virgin seated at the top of a flight of steps in the middle of the picture, in front of a ruined building; on the left stands St. Joseph, on the right the group of the Magi; through the upper part of the ruins are seen the shepherds watching their flocks and the end of the procession of the Magi *Panel*, 27 *in. by* 20 *in.*

*** Exhibited at the Burlington Fine Arts Club Exhibition of Early German Art, 1906, *Catalogue No.* 13, *Plate VIII.*

[*See* Illustration].

SCHOOL OF QUENTIN MATSYS.

241 The Virgin and Child; the Virgin seated three-quarters to the left, in a red robe, the child nearly nude, standing on her knee; rose tree and fountain in the background *Panel*, 35 *in. by* 24 *in.*

HERRI DE BLES.

242 The Virgin and Child; in front is a parapet, upon which are fruit and a knife; landscape with buildings and distant mountains in the background *Panel*, 24 *in. by* 18 *in., arched top*

PIETER BRUEGHEL, the Elder.

243 Family Party returning from the Alehouse *Panel*, 11 *in. by* 14½ *in.*

[*See* Illustration.]

FLEMISH SCHOOL, XVIth Century.

244 The Virgin and Child enthroned *Panel*, 14 *in. by* 11½ *in.*

SAXON SCHOOL, XVIth Century.

245 Portrait of Augustus I, Elector of Saxony, half-length, in black dress and cap *Panel*, 7½ *in. by* 6 *in.*

No. 240.

No. ~~244~~.
243.

CHRISTIAN RICHTER.

246 A German Princely Bridal Couple; two whole-length figures, dressed in white, standing under a canopy; inscription below, with the date 1636; *signed* *Panel*, 19½ *in. by* 13½ *in.* 16 10

Rothschild

FLEMISH SCHOOL, ABOUT 1625.

247 Portrait of a Lawyer, three-quarter length, standing to the right, wearing circular ruff and black doublet, shelves with books and papers in the background *Panel*, 42 *in. by* 30 *in.* 5 5

Collingo

FLEMISH SCHOOL, ABOUT 1625.

248 Portrait of a Lady, three-quarter length, wearing a large triple circular ruff and a rich dress of blue, white and gold, with slashed sleeves, coat-of-arms above on the left *Panel*, 45 *in. by* 34 *in.* 3 10

Mertens

PAULUS MOREELSE.

249 Portrait of an Old Lady, half-length, wearing white cap and ruff and black dress *Canvas*, 28 *in. by* 22 *in.* 15 10

Ward

COPY FROM VAN DYCK.

250 Cornelius Van der Geest, copy of the picture in the National Gallery *Panel*, 31½ *in. by* 23 *in.* 18

Vale

SCHOOL OF FRANS HALS.

251 Portrait of an Elderly Man, half-length, seated three-quarters to the right in an arm chair, and wearing circular pleated ruff, black hat and clothes; light brown background, with coat of arms and the date A° 1643 *Panel*, 37 *in. by* 28 *in.* 40

Fallen

SEBASTIAN VRANCZ.

252 A Quay, with classical buildings and monuments, crowded with figures; on the right is a sculptor's workshop, near the middle a stage with comedians, mountebanks, pedlars, etc., *signed* *Canvas*, 29 *in. by* 46 *in.* 5 10

Rothschild

TERBORCH.

253 Interior with a Lady in white satin, washing her hands in a basin held by a maid *Panel*, 19 *in. by* 14½ *in.*

EARLY ENGLISH SCHOOL.

254 Portrait of Elizabeth Woodville, Queen of Edward IV, *panel*, 16 *in. by* 12 *in.*; also a small panel Portrait of Henry VII 2

ANGLO-FLEMISH SCHOOL.

255 Portrait of a little Girl, whole-length, standing, wearing a puce dress with lace collar and cuffs, holding a carnation in her left hand, and a handkerchief in her right; *dated Aet. Suae* 10 *Ano.* 1642 *Canvas*, 48 *in. by* 32 *in.*

ENGLISH SCHOOL OF VAN DYCK.

256 Portrait of Henry Rich, Earl of Holland (1590-1649), bust, wearing lace collar, steel breastplate, satin sleeves, and ribbon of the Order of the Garter, painted in an oval *Canvas*, 30 *in. by* 24 *in.*

JOHN CLOSTERMAN.

257 Portrait of a Gentleman, said to be John Sheffield, Duke of Buckinghamshire *Canvas*, 30 *in. by* 25 *in.*

ENGLISH, ABOUT 1750.

258 Portrait of a Lady, half-length, wearing broad-brimmed straw hat and pink and white gown *Canvas*, 19 *in. by* 15 *in.*

SAMUEL SCOTT.

259 Charing Cross, with old Northumberland House and Charles I statue *Canvas*, 30 *in. by* 51 *in.* (*unframed*)

WILLIAM JAMES.

260 Old Palace Yard, Westminster Hall and Abbey on the left *Canvas*, 20 *in. by* 34 *in.*

Various Properties.

DRAWINGS.

In the Portfolio.

SIR THOS. LAWRENCE, P.R.A.

261 Portrait of William IV
Pencil and water-colours, 10 *in.* *by* 8½ *in.*

W. PAYNE.

262 Landscape and Peasants Resting, a pair
Water-colours, 9 *in.* *by* 12 *in.*

BIRKET FOSTER.

263 A Hayfield by the river-side
Vignette, water-colours, 2¾ *in.* *by* 4¼ *in.*

GEORGE ROMNEY.

264 Three oblong Sketch-books, half bound in leather with marbled paper sides, 5¾ *in.* *by* 9½ *in.*, containing sketches of imaginative compositions in lead pencil, *dated August*, 1793, *and September*, 1794
*** From Miss Romney's sale, 1894.

265 Three similar Sketch-books, *dated September and October*, 1792

266 Bound Volume of Old Drawings, *in red chalk*, after Polidoro Caravaggio

Framed.

H. BRIGHT.

267 An Old Water Mill, and one other, a pair
Chalks on grey paper, 19 *in.* *by* 27¾ *in.*

W. CRUICKSHANK.

268 Birds'-Nest with eggs *7 in. by 10 in.*

SIR E. BURNE-JONES, R.A.

269 Study, *in red chalk, oval*, 12 *in. by* 12 *in.*; The Three Sisters, and one other Sketch, by Sir Edwin Landseer, R.A.

T. ROWLANDSON.

270 The Farewell, 5 *in. by* 4 *in.*; and one other, *water-colours*—Portrait of Empress Eugénie, by Winterhalter

JOHN F. LEWIS, R.A.

271 Two Italian Bagpipers *Water-colours*, 16 *in. by* 11 *in.*

BIRKET FOSTER.

272 Whitsuntide Club Procession, and Gathering Palm, a pair *Pen and sepia wash* 2

BIRKET FOSTER.

273 A pair of Landscape Drawings *Pencil and wash* 2

EDWARD STOTT, A.R.A.

274 Evening Glow *Pastel*, 12 *in. by* 14 *in.*

J. S. COTMAN.

275 View of a Town and shipping on a canal, 9½ *in. by* 13 *in.*; and one other, by Turner *Water-colours*

DAVID COX.

276 View of the Thames from Richmond Hill, 9 *in. by* 13 *in.*; and one other, by De Wint *Water-colours*

The Property of Dr. G. C. Williamson,

of Burgh House, Hampstead.

J. M. W. TURNER, R.A., 1775–1851.

276A Dudley Castle, sketch on a smaller scale for the drawing engraved in the "England and Wales" series
Water-colours, $6\frac{1}{8}$ *in. by* $9\frac{1}{16}$ *in.*

*** Formerly in the possession of David Cox, and believed to have been given to him by the artist.

With a Photogravure of the "England and Wales" Drawing 2

OIL PAINTINGS.

The Property of Miss Adelaide Gosset,

of The Grey Friars, Chichester.

NATOIRE.

277 Half-length Portrait of Miss L. Gosset singing
Canvas, 30 *in. by* 35 *in.*

LELY.

278 Portrait of Miss A. Gosset, bust, in a low-necked pink and white dress
Canvas, oval, 30 *in. by* 25 *in.*

ARTHUR RACKHAM.

279 The Elves, and The Shoemaker
Pen-and-ink drawing, two in one frame

Various Properties.

EGBERT VAN HEEMSKERK.

280 The Five Senses, represented by groups of boors in interiors
Panels, 9 *in. by* 13 *in.* 5

SCHOOL OF VANDYCK.

281 Head of a Gentleman with a peaked beard, wearing a circular ruff
Panel, 19 *in. by* 17 *in.*

SCHOOL OF VANDYCK.

282 King Charles I, bust, wearing deep lace collar, blue velvet robes and Insignia of the Garter *Canvas*, 28 *in. by* 23 *in.*

VENETIAN SCHOOL, XVIth Century.

283 Rinaldo and Armida, with attendants and putti
Canvas, 24 *in. by* 30 *in.*

ZUCCARELLI.

284 A pair of decorative Landscape Compositions representing Summer and Winter *Canvases*, 29 *in. by* 52 *in.* 2

ROSA DA TIVOLI.

284A Classical Landscape with figures and goats
Oval, 29½ *in. by* 23½ *in.*

KARL DU JARDIN.

285 Italian Landscape with man on white horse
Canvas, 17 *in. by* 15 *in.*

ADRIAN VAN DE VELDE.

286 Landscape and Cattle, the side of a cottage
Canvas, 17 *in. by* 19 *in.*

ABRAHAM STORCK.

286A Canal Scene in a Dutch Town, with boats and figures, *signed*
24 *in. by* 34 *in.*

GERARD HONTHORST.

287 Portrait of a Gentleman in red cloak with hunting horn by his side, kneeling on one knee, his plumed hat on the ground before him
65 *in. by* 45 *in.*

VAN DER WERF.

288 The Fortune Teller *Panel*, 12 *in. by* 9½ *in.*

HENDRIK VAN LINT.

289 View of an Italian City on the banks of a river 10 *in. by* 18 *in.*

FLEMISH SCHOOL, XVIIth Century.

290 Landscape with innumerable tropical animals and birds
Canvas, 25 *in. by* 38 *in.*

SCHOOL OF ANGELICA KAUFFMAN.

291 Ceres, Diana, Flora and Hebe, four whole-length figures treated as decorative panels *Canvas, oval*, 16½ *in. by* 12 *in.*

SCHOOL OF ANGELICA KAUFFMAN.

292 The Judgment of Paris, decorative composition of five figures
Circular, 29 *in. diam.*

SPANISH SCHOOL, XVIIth Century.

293 Head of the Virgin *Canvas*, 13 *in. by* 10½ *in.*

JOHN VANDERBANK.

294 Portrait of Admiral Edward Vernon (1684–1757), three-quarter length standing, in scarlet coat and steel breastplate; his right hand rests on a sword, his left on the fluke of an anchor, ship of war in background to the left, *signed and dated* 1738 *Canvas*, 50 *in. by* 40 *in.*

HOGARTH.

295 Portrait of Eva Maria Violette afterwards Mrs. David Garrick, whole-length, in a white dress embroidered in gold and colours, dancing *Canvas*, 14 *in. by* 12 *in.*

HOGARTH.

296 The Complaint Book of Unfaithful Friends *Canvas*, 17 *in. by* 12 *in.*

ENGLISH SCHOOL.

297 Portrait of Charles II, in armour; and Portrait of Queen Catherine, a pair *Ovals*, 45 *in. by* 38 *in.* 2

BEECHEY.

298 Portrait of a Young Lady, half-length, dressed in white, seated, in a landscape *Canvas*, 29 *in. by* 25 *in.*

KNELLER.

298A Portrait of a Lady in blue dress, with red cloak lined with ermine 30 *in. by* 25 *in.*

SCHOOL OF WESTPHALIA, XVth Century.

299 Fragment, probably from a Crucifixion; part of the head and figure of the Virgin fainting, supported by two holy women *Panel*, 27½ *in. by* 8½ *in.*

Also a Fragment of a votive picture, St. James with a Donor and his two sons, probably Swiss, *about* 1600 2

A. MACAULAY STEVENSON.

300 A River Scene with trees $11\frac{1}{2}$ *in. by* $14\frac{1}{2}$ *in.*

A. MACAULAY STEVENSON.

301 In the Gloaming $11\frac{1}{2}$ *in. by* $14\frac{1}{2}$ *in.*

C. SCHLEICHER.

301A The Tailor; and one other, by C. Stoitzner, a pair
Panels, $8\frac{1}{2}$ *in. by* 6 *in.* 2

The Property of Sir John Trelawny, Bt.

PIETER POURBUS, THE YOUNGER.

302 Portrait of a Lady, half-length, three-quarters to the left, in a landscape; the hands folded in prayer; wearing red and black French hood and black gown with brown sleeves
Panel, $9\frac{5}{8}$ *in. by* $6\frac{3}{4}$ *in.*

PIETER POURBUS, THE YOUNGER.

303 Portrait of a Man, half-length, three-quarters to the right, in a landscape; the hands folded in prayer; bare-headed and wearing black gown lined with brown fur and scarlet doublet
Panel, $9\frac{1}{2}$ *in. by* $7\frac{1}{8}$ *in.*

HENDRIK STEENWIJCK, THE ELDER, *c.* 1550–*c.* 1605.

304 Interior of a late Gothic Hall with figures of Christ, Martha and Mary
Copper, $6\frac{5}{8}$ *in. by* 10 *in.*

Also a small Seapiece, by Brooking 2

FLEMISH SCHOOL, EARLY XVITH CENTURY.

305 A Triptych; on the middle panel the Virgin and Child, seated behind a parapet in a landscape with a fortified gateway and other buildings; the Virgin holds a spray of carnations and the Child an apple; on the left wing a half-length figure of St. Catherine, and on the right a similar figure of St. Barbara; both wear rich costumes of the period, and the scenes of their martyrdoms are represented behind them

Panel, $26\frac{3}{4}$ *in. by* 44 *in.*

ENGLISH SCHOOL, 1585.

306 Portrait of Sir Jonathan Trelawny, born 1569, High Sheriff of Cornwall, 1594, knighted 1597, died 1604, at the age of sixteen; three-quarters length standing to left; wearing wheel-ruff, white suit and black cloak; his left hand on hilt of sword, inscription and coat-of-arms above

Panel, $37\frac{1}{2}$ *in. by* 28 *in.*

*** Exhibited at the National Portrait Exhibition, 1866 (*no.* 291).

ENGLISH SCHOOL, ABOUT 1600.

307 Portrait of Sir Jonathan Trelawny (1569–1604), three-quarters length standing to left in a colonnade; wearing quilled ruff, black suit and silver belt; right-hand holding sword

Also a companion Portrait, probably his wife Elizabeth, daughter of Sir Henry Killigrew, three-quarters length standing to right; wearing jewelled carcanet, black gown, and white and gold stomacher *Canvases*, 42 *in. by* 32 *in.* 2

*** Exhibited in the National Portrait Exhibition, 1866 (*nos.* 226 and 232), the lady as Queen Elizabeth by Hilliard.

ENGLISH SCHOOL, ABOUT 1625.

308 Portrait of Sir John Trelawny, born 1592, created a baronet 1628, died 1664, three-quarters length, standing to the right in an open arcade; wearing white doublet and scarlet breeches; his left hand resting on a hat, his right holding a staff

Also the companion Portrait of his wife Elizabeth, daughter of

LOT 308—*continued.*

Sir Reginald Mohun ; three-quarter length, standing to left in an elaborate landscape, wearing richly trimmed white dress and holding an open book in her hands

Canvases, 45 *in. by* 35 *in.* 2

SCHOOL OF DANIEL MYTENS, *c.* 1590–1642.

309 Portrait of Sir Jonathan Trelawny, second Baronet, died 1680 ; three-quarters length, standing to right in an arcade ; wearing black suit and deep lace collar, and holding staff in right hand *Canvas*, 42 *in. by* 32 *in.*

Also a half-length of a Young Man wearing plate-armour and a silver baldric, of the same period 2

SIR GODFREY KNELLER, 1646–1723.

310 Portrait of Rebecca Hele, Lady Trelawny, wife of Sir Jonathan Trelawny, third Baronet, Bishop of Bristol and Winchester, three-quarters length, seated ; wearing grey dress and orange drapery *Canvas*, 50 *in. by* 40 *in.*

*** Exhibited in the National Portrait Exhibition, 1866 (*no.* 1007).

SIR GODFREY KNELLER, 1646–1723.

311 Portrait of Letitia Lady Trelawny, fourth daughter of Sir Jonathan Trelawny, Bishop of Winchester, and wife of Sir Henry, fifth Baronet (their courtship is described in the "Love Letters of Myrtilla and Philander") ; three-quarters length, seated in front of a parapet in a landscape ; wearing rose-coloured dress and holding orange-blossom in her left hand ; *signed*

Also a companion Portrait of Miss Charlotte Trelawny, sister of the above, seated in a landscape, wearing sky-blue dress *Canvases*, 50 *in. by* 40 *in.* 2

MICHAEL DAHL, 1656–1743.

312 Portrait of a Lady of the Trelawny family ; bust three-quarters to the left ; wearing pink drapery and white under-dress *Canvas*, 30 *in. by* 24 *in.*

SIR GODFREY KNELLER (ATTRIBUTED TO).

313 Portrait of a Divine traditionally called Francis Atterbury, Bishop of Rochester; bust slightly to left
Canvas, 30 *in. by* 24 *in.*

*** Exhibited in the National Portrait Exhibition, 1868 (*no.* 753).

And a small Picture of Oliver Cromwell 2

SIR JOSHUA REYNOLDS, P.R.A., 1723–1792.

314 Portrait of the Rev. Sir Harry Trelawny, seventh Baronet, died 1834; three-quarters length of a little boy standing facing the spectator in a landscape; wearing dark blue coat and white waistcoat and trousers, and holding a birds' nest full of fledgelings before him *Canvas*, 30 *in. by* 24 *in.*

*** Exhibited in the National Portrait Exhibition, 1868 (*no.* 787). An early work of the artist, painted before his departure for Italy in 1749.

ITALIAN SCHOOL, ABOUT 1830.

315 Portrait of Edward John Trelawny, author of "Adventures of a Younger Son," and friend of Shelley and Byron, born 1792, died 1881; three-quarters length, wearing Albanian costume, standing to left, the head turned three-quarters to the right
Canvas, 50 *in. by* 39 *in.*

ENGLISH SCHOOL, ABOUT 1860.

316 Portrait of Charlotte Tremayne, Lady Trelawny, wife of the ninth Baronet; three-quarters length, standing in a cave by the sea, dressed in white *Canvas*, 50 *in. by* 40 *in.*

ENGLISH SCHOOL, LATE XVIIth CENTURY.

317 Portrait of James, Duke of Monmouth, bust in armour
In a painted oval

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LOT

1 Under the Simplon, 14 *in.* *by* 21 *in.*; and six others, *water-colours* 7

ARTHUR DAVIS.

2 Fox-hunting, a pair, *water-colours*, 15 *in.* *by* 23 *in.* 2

JAMES MATTHEWS.

3 Sutton End, Sussex, *water-colour*, 14 *in.* *by* 21 *in.*; and six others 7

R. W. FRASER.

4 Willows by a Stream, *water-colour*, 10 *in.* *by* 14 *in.*; and six others 7

J. PARKER, R.W.S.

5 A Village Street, *water-colour*, 10½ *in.* *by* 15 *in.*; and six others 7

G. H. ANDREW.

6 Smacks in a Rough Sea, *water-colour*, 6½ *in.* *by* 9½ *in.*; and five others 6

SIR EDWIN LANDSEER, R.A.

7 Study of Dogs, *pencil*, 10½ *in. by* 8½ *in.*; and five others 6

SIR JOHN TENNIEL.

8 Bumble at home, *water-colour*; and seven others 8

WM. HUNT.

9 Old Farm Buildings at Battersea, *water-colour*, 11 *in. by* 15 *in.*; and one other

C. E. SWAN.

10 Lioness and Cubs, *water-colour*, 8½ *in. by* 13 *in.*; and two others 3

11 Twenty-eight Drawings of XVIIIth Century Costumes 28

12 Portrait Groups, *sepia drawings*, made for Bowyer's "History of England," with the engravings of six of the drawings, an engraved portrait of the artist, and a letter from the artist 15

The Property of a Lady.

DAVID COX (1783–1859).

13 AN OBLONG SCRAP-BOOK, containing twenty-nine sketches in water-colour, landscapes, seapieces, etc., by David Cox, 16 *in. by* 12 *in.* 1

14 ANOTHER SCRAP-BOOK, containing twenty-three sketches, by the same, 11 *in. by* 9 *in.* 1

15 ANOTHER SCRAP-BOOK, containing forty-three sketches, by the same, 9½ *in. by* 7 *in.* 1

16 A DRAWING, with sheep and three mounted figures in a wooded lane, open country beyond, *signed David Cox*, 1850, 17 *in. by* 11½ *in.* 1

BONINGTON.

17 A River Scene 1

COTMAN.

18 Hampstead Heath; The Interior of Jesus Chapel; and Still Life, by M. E. Cotman 3

J. NASH.

19 Tomb in Magdalen Chapel, Oxford; and In Arundel Church 2

F. NICHOLSON.

20 Scarborough 1

F. NICHOLSON.

21 Castle Howard, Yorks; and Mausoleum, Yorks 2

J. W. ALLEN.

22 Landscape with church and figures; another, by T. M. Richardson; and Isle of Wight, by J. V. de Fleury 3

T. SUNDERLAND.

23 Eight Views in Westmorland, etc. 8

C. LONG, Etc.

24 Ten various Views 10

25 Views of Cologne, Braubach, Lillebonne; and four others 7

CARL HAAG.

26 A Ruined Arch; Horsemen; Entrance to a Castle, by Varley; and three others 6

W. GREEN.

27 Beck Bridge; and four others 5

CIPRIANI.

28 An Architectural Design; and three others, various 4

29 An oblong Album, containing drawings in water-colours and pencil of English and Italian views, 17½ *in. by* 13 *in.*; and another Book, containing various drawings, 18 *in. by* 11½ *in.* 2

The Property of a Gentleman.

AUGUSTUS E. JOHN, A.R.A.

30 Five Caricatures, *pen-and-ink, in portfolio, with letter signed by Sir Wm. Orpen, R.A., and A. E. John, A.R.A.* 1

AUG. E. JOHN, A.R.A.

31 Two Studies of a Nude Boy, *red chalk*, 15 *in. by* 10 *in.* 1

AUG. E. JOHN, A.R.A.

32 The Pulling Down of the Vendôme Column, Paris, *pen and black chalk*, 12½ *in. by* 18 *in.* 1

AUG. E. JOHN, A.R.A.

33 Nude Study of a Man, *black chalk on grey paper*, 12 *in. by* 10 *in.* 1

AUG. E. JOHN, A.R.A.

34 Study of a Boy in fancy costume, *red chalk*, 15½ *in. by* 6 *in.* 1

AUG. E. JOHN, A.R.A.

35 Study of a Nude, *pastel on dark grey paper*, 13 *in. by* 7 *in.* 1

AUG. E. JOHN, A.R.A.

36 Study for a Portrait Group, *pen and wash*, 10 *in. by* 8½ *in.* 1

AUG. E. JOHN, A.R.A.

37 Study for a Composition, *pen-and-ink*, 10 *in. by* 8 *in.*; and one other, by the same 2

AUG. E. JOHN, A.R.A.

38 Girl seated by the fire, *pen-and-ink*, 13 *in. by* 10 *in.*; and Study for a Picture, by the same 2

AUG. E. JOHN, A.R.A.

39 Study of a Nude Boy, *red chalk*, 13 *in. by* 8½ *in.* 1

AUG. E. JOHN, A.R.A.

40 Portrait Study of a Young Man, another on reverse, *red chalk*, 10 *in. by* 8 *in.*; and Study of a Lady standing 2

AUG. E. JOHN, A.R.A.

41 Illustration to Poem, by F. Villon, *pen, pencil and sepia wash*, 10 *in. by* 13½ *in.* 1

AUG. E. JOHN, A.R.A.

42 Study of Two Nudes, *pen and wash*, 9½ *in. by* 9 *in.*; and one pen-and-ink Drawing, by the same 2

AUG. E. JOHN, A.R.A.

43 Studies of Two Heads, *on one mount*; and Two Figure Studies, *on one mount* 2

AUG. E. JOHN, A.R.A.

44 Two Studies for Compositions; and two other Studies, *on two mounts* 2

AUG. E. JOHN, A.R.A.

45 Six Studies, *on three mounts* 3

MARK GERTLER.

46 Self Portrait, *pencil*, 10 *in. by* 8 *in.*; and a pen Drawing, by John Nash 2

SPENCER F. GORE.

47 Two Landscape Studies, *pencil* 1

WYNDHAM LEWIS.

47A Study, *pen and wash* 1

WALTER SICKERT.

48 Nude Study, *pen and chalk*, 10½ *in. by* 6½ *in.* 1

CHARLES CONDER.

49 Caricature of A. E. John; and one other pencil Drawing 2

SIR WILLIAM ORPEN, R.A.

50 Girl with a fan, *pen and wash*, 9 *in. by* 5½ *in.* 1

SIR WM. ORPEN, R.A.

51 Study of a Nude, *red chalk*, 16 *in. by* 11 *in.*; and one other, by the same, *pen-and-ink* 2

SIR WM. ORPEN, R.A.

52 Portrait of Albert Rothenstein, Esq., *red chalk*, 7 *in. by* 5½ *in.* 1

SIR WM. ORPEN, R.A.

53 Study for a Picture, *pen-and-ink and wash*, 10½ *in. by* 8½ *in.* 1

SIR WM. ORPEN, R.A.

54 Caricature Portrait of A. E. John 1

SIR WM. ORPEN, R.A.

55 Caricature Portrait of Max Beerbohm 1

J. D. INNES.

56 Chepstow, *water-colour*, 11 *in. by* 15 *in.*; and one other, *in sepia*, by the same 2

MAX BEERBOHM.

57 Caricatures of Mr. Winston Churchill, Sir Wm. Harcourt and Mr. Beerbohm Tree 3

C. LOVAT FRASER.

58 Design for Orlando at the Lyric Theatre, Hammersmith; and one other, by the same—Design for a Picture, *water-colours* 2

FRAMED.

PROF. HENRY TONKS.

59 Richmond, Yorks, *water-colour*, 10 *in. by* 15 *in.* 1

W. W. RUSSELL, A.R.A.

60 Coutances, *water-colour*, 9 *in. by* 14 *in.* 1

Other Properties.

FRAMED.

DAVID COX.

61 Landscape with castle, cattle in the foreground, 7 *in. by* 9 *in.*; and one other 2

DAVID HALL McKEWAN.

62 Harlech Castle, 9½ *in. by* 15 *in.* 1

JAMES HOLLAND.

63 Lynmouth, *signed and dated* 1849, *water-colour*, 14 *in. by* 21 *in.*; and another, by H. S. Teed 2

"SPY."

64 Viscount Dupplin, 12 *in. by* 7 *in.* 1

LELOIR.

65 The Flirtation, 7 *in. by* 12 *in.* 1

G. KELLY.

65A A Siamese Water-Carrier, *inscribed and signed, paper*, 13¾ *in. by* 10½ *in.*; and one other 2

The Property of a Gentleman.

Framed.

DRAWINGS BY G. H. HARLOW (1787–1819).

66	Lady Mary Hamilton, 9 *in.* *by* 7 *in.*	1	
67	Portrait of a Lady, 9½ *in.* *by* 7½ *in.*	1	
68	Mrs. Siddons as Queen Catherine, 10 *in.* *by* 8 *in.*	1	
69	Lord Pomfret, 9½ *in.* *by* 7½ *in.*	1	
70	Sir Wm. Garrow, 9½ *in.* *by* 7½ *in.*	1	do
71	B. D. Haydon, 1816, 9½ *in.* *by* 7½ *in.*	1	
72	Professor Hague, 10 *in.* *by* 8 *in.*	1	do
73	Portrait of a Gentleman, 10 *in.* *by* 8 *in.*; and one other	2	do
74	William Good, Esq., 9 *in.* *by* 7½ *in.*; and W. Kent, Esq.	2	
75	Honble. Jane Chambers; and one other, 9½ *in.* *by* 7½ *in.*	2	do
76	Revd. J. D. Haslewood, 10 *in.* *by* 8 *in.*	1	
77	Capt. Crofton, R.N., 10 *in.* *by* 8 *in.*	1	
78	J. M. Johnson, Esq., R.N., 9½ *in.* *by* 7½ *in.*	1	
79	Maj.-Gen. J. Cuppage, 10 *in.* *by* 8 *in.*	1	do
80	H. W.: A Schoolboy, 8 *in.* *by* 7 *in.*	1	
81	Study for a Portrait Group, 11 *in.* *by* 9 *in.*	1	
82	John Cox, Esq., 9½ *in.* *by* 7½ *in.*	1	
83	David Wilkie, R.A., 10 *in.* *by* 8 *in.*	1	
84	Sir Robert Hall, 10 *in.* *by* 8 *in.*	1	
85	The Honble. F. Rodney, 10 *in.* *by* 8 *in.*	1	
86	Mrs. Siddons, in private life, 9½ *in.* *by* 7½ *in.*	1	
87	The Rev. J. Aspland, 9½ *in.* *by* 7½ *in.*	1	
88	Richard Twiss, Esq., 9½ *in.* *by* 7½ *in.*	1	do
89	W. Bristol, Master of Trinity College, Cambridge, 9½ *in.* *by* 7½ *in.*	1	
90	William Godwin, Esq., 9½ *in.* *by* 7½ *in.*	1	
91	J. Kemble as Coriolanus, 10 *in.* *by* 8 *in.*	1	
92	J. Kemble, Esq., 9½ *in.* *by* 7½ *in.*	1	
93	Lady Pentweezle, 9½ *in.* *by* 7½ *in.*; aud one other	2	

The Property of Miss Mary B. Kinnear,

of 11, *St. Mark's Square, Regents Park, N.W.*

In the Portfolio.

SIMPSON.

94 The Dancers, *chalk and wash*; and four others by the same 5

SIMPSON.

95 Head of a Baby, *chalk and water-colour*; and three others, by the same 4

JAMES McBEY.

96 The Thames: Evening, *pen and water-colour*, 8 *in. by* 14 *in.* 1

AUG. E. JOHN, A.R.A.

97 Study of a Nude Figure, seated, *black and white chalk*, 11 *in. by* 9½ *in.* 1

AUG. E. JOHN, A.R.A.

97A Study of Nude, *pencil and water-colours* 1

Framed.

KAY NIELSON.

98 The Seasons, *pen and ink*, a set of four, 9 *in. by* 7 *in.* 1

WALLACE RIMMINGTON.

99 The Mill, 9 *in. by* 13 *in.* 1

FRED STRATTON.

100 Party by the Sea—Moonlight, 10 *in. by* 15 *in.* 1

A. S. HARTRICK.

101 The Wandering Minstrel, 16 *in. by* 21 *in.*; and one other, by Claude Shepperson—Dartmoor 2

TH. DE BOCH.

102 Sunset, *chalks on grey paper*, 11 *in.* *by* 18 *in.* 1

CLAUDE SHEPPERSON.

103 May Day, 18 *in.* *by* 23 *in.* 1

WM. ROTHENSTEIN.

104 Study of a Lady seated, *red chalk*, 14 *in.* *by* 11 *in.*; and one other, by Peploe 2

C. SHEPPERSON.

105 The Ballet Dancer, *water-colour*, 9½ *in.* *by* 5½ *in.*; and Portrait Head, by Simpson 2

W. RUSSELL FLINT.

106 The Jester, *water-colour*, 11 *in.* *by* 8 *in.* 1

GEORGE ROMNEY.

107 Study for a Classical Picture, *sepia*, 12 *in.* *by* 8 *in.* 1

AUSTIN O. SPARE.

108 Self Portrait, *coloured chalk*, 10 *in.* *by* 7 *in.*; and one by James Fergusson 2

GEORGE BANKS.

109 Patrick Thomas's Tea Shop, *pastel*, 11 *in.* *by* 14 *in.*; and one water-colour, by R. P. Flint 2

PROFESSOR HENRY TONKS.

110 Girl seated, *black chalk on yellow paper*, 8 *in.* *by* 6 *in.* 1

PROFESSOR HENRY TONKS.

111 The Night Cap, *chalks*, 11 *in.* *by* 7½ *in.* 1

PROFESSOR HENRY TONKS.

112 The Rose Bowl, 10 *in.* *by* 8½ *in.* 1

CHARLES SIMS, R.A.

113 Study for a picture, *water-colour*, 15 *in. by* 17 *in.* 1

SIMPSON.

114 Street Scene at night, *black chalk and sepia*, 12 *in. by* 10 *in.* 1

S. J. PEPLOE, A.R.S.A.

115 Nude girl seated, *red chalk*, 11 *in. by* 8 *in.*; and one other 2

S. J. PEPLOE, A.R.S.A.

116 Lady in a hat, *red chalk*, 10 *in. by* 8 *in.*; and two others, by the same, *unframed* 3

S. J. PEPLOE, A.R.S.A.

117 Study of Nude girl seated, *red chalk*, 10 *in. by* 8 *in.*; and two others 3

S. J. PEPLOE, A.R.S.A.

118 Lady seated on a couch, *red chalk*, 11 *in. by* 8 *in.*, and one other, by the same 2

S. J. PEPLOE, A.R.S.A.

119 Girl in a hat, *pencil*, 11 *in. by* 7 *in.*; and one other, by Simpson 2

JAMES PRYDE, 1902.

120 Portrait of a notable rascal, John Price, *oil sketch on paper*, 15 *in. by* 12 *in.* 1

JAMES PRYDE, 1902.

121 Cartouche, *oil sketch on paper*, 15 *in. by* 12 *in.* 1

JAMES PRYDE, 1902.

122 Samuel Shortland, the notorious bully, *oil sketch on paper, signed*, 15 *in. by* $12\frac{3}{8}$ *in.* 1

JAMES PRYDE, 1902.

123 Jack Sheppard, *oil sketch on paper*, $13\frac{1}{2}$ *in. by* $10\frac{1}{2}$ *in.* 1

JAMES PRYDE, 1902.

124 Dick Turpin, *oil sketch on paper*, 15 *in. by* 12 *in.* 1

JAMES PRYDE, 1902.

125 The Roaring Girl, *oil sketch on paper*, 16 *in. by* 12 *in.* 1

JAMES PRYDE, 1902.

126 Charles Peace, *oil sketch on paper*, 15 *in. by* 12 *in.* 1

JAMES PRYDE, 1902.

127 Fauntleroy, *oil sketch on paper*, 15 *in. by* 12 *in.*

WILLIAM WALLS, R.S.A.

127A Polar Bears, *water-colours*, 8 *in. by* 11 *in.*; and Family Jars, *water-colours*, 10 *in. by* 13 *in.* 2

CHARLES CONDER, 1905.

128 An Italian Theatre, *water-colour on silk*, 12 *in. by* 16 *in.*, *in lunette shape* 1

JACK YEATS.

129 An Awkward Team, *chalk and water-colour*, 10 *in. by* 14 *in.*, and two others 3

LUDOVIC RODO.

130 Harvesting, 12 *in. by* 14 *in.*; and three others, by the same, *water-colours* 4

LUDOVIC RODO.

131 The Beach at Hove, 9 *in. by* 11 *in.*; and two others, *water-colours* 3

LUDOVIC RODO.

132 View in Montmartre, 10 *in. by* 12 *in.*; and three others, by the same, *water-colours* 4

J. D. INNES.

133 Mountainous landscape, Abergavenny, *pen*, 7 *in. by* 11 *in.* 1

J. D. INNES.

134 An Italian Seaport, Collione, *pen and wash*, 10 *in.* *by* 15 *in.*; and two others 3

AMBROSE McEVOY.

135 View in Dieppe, *black chalk*, 11 *in.* *by* 14 *in.* 1

AMBROSE McEVOY.

136 Dieppe, *chalk and wash*, 10 *in.* *by* 14 *in.* 1

THE PROPERTY OF

the late Very Rev. T. W. Jex-Blake, D.D.,

(Dean of Wells).

W. EYRE WALKER.

137 "Summer," *water-colour*, 30 *in.* *by* 42 *in.* 1

A. W. HUNT.

138 View of Grasse, *water-colour*, 21 *in.* *by* 30 *in.* 1

G. H. ANDREWS.

139 The Shipwreck, *water-colour*, 20 *in.* *by* 30 *in.*; and one other, View in the Alps 2

ALFRED HUNT, 1886.

140 Robin Hood's Bay, 11 *in.* *by* 15 *in.*; and two others, *water-colours* 3

ALFRED H. FRIPP.

141 At the Well, *water-colour*, 15 *in.* *by* 11 *in.*; and four others 5

SECOND DAY'S SALE.

Tuesday, November 29th, 1921.

MODERN DRAWINGS AND PAINTINGS

AND

Pictures by Old Masters.

THE PROPERTY OF

The Trustees of the late F. A. Forbes, Esq.

of Godden Green, Sevenoaks.

DRAWINGS.

FRAMED.

BIRKET FOSTER.

LOT

142 A Shepherd Boy and Girl, *signed, water-colours,* 5¼ *in. by* 7¼ *in.* 1

SAMUEL PALMER.

143 Milking in the Fields, *signed, water-colours,* 8¾ *in. by* 17½ *in.* 1

D. McKEWAN.

144 View in the Hebrides, cattle on the shore, *signed and dated* 1867, *water-colours,* 13 *in. by* 25 *in.*; and another 2

J. H. MOLE.

145 Fetching Water from the Rivulet, *signed and dated* 1863, *water-colours,* 9 *in. by* 18 *in.*; and another, by G. Shuldres 2

LOUIS HAGHE.

146 Tabernacle in a Flemish Church, *signed and dated* 1865, *water-colours*, 16 *in. by* 12½ *in.*; and another, by F. Smallfield 2

S. P. JACKSON.

147 The Pier-head, *signed and dated* 1861, *water-colours*, 14 *in. by* 21 *in.*; and another, by T. L. Rowbotham 2

OIL PAINTINGS.

Framed.

W. BOUGUEREAU.

148 Head of a little Girl, *signed, canvas*, 18 *in. by* 15 *in.*; and two others 3

E. J. NIEMANN.

149 A Rustic Water-mill, *signed, canvas*, 4 *in. by* 18 *in.*; and two others 3

H. H. KOEKOEK.

150 A Dutch Village on the Coast, with sailing barges, *signed, canvas*, 14½ *in. by* 23 *in.*; and two others 3

T. E. DUVERGER.

151 Domestic Punishment, *signed, panel*, 13 *in. by* 16 *in.*; and two others 3

PHILIPPEAU.

152 The Italian Violinist, *signed, panel*, 14 *in. by* 18 *in.*; and two others 3

T. SIDNEY COOPER, R.A.

153 Cow, Sheep and Goats in a Meadow, *signed and dated* 1857, *panel*, 18 *in. by* 24 *in.* 1

T. CRESWICK, R.A.

154 A Stream amongst the Hills: sunset, *panel*, 18 *in. by* 24 *in.* 1

B. W. LEADER, R.A.

155 Hayfield at Whittington, Worcester, *signed and dated* 1879, *canvas*, 20 *in. by* 30 *in.* 1

The Property of Miss Mary H. Kinnear,

of 11, *St. Mark's Square, N.W.*

WALTER BAYES.

156 The Steps, St. Valery s. Somme, and one other, a pair, 10 *in. by* 14 *in.* 2

WALTER BAYES.

157 Girl, with Parasol, on the beach, 12 *in. by* 11 *in.*; and one other, by J. Yeats 2

JAMES PRYDE.

158 The Lost Bird, 7 *in. by* 6 *in.*; and one other 2

MALCOLM MILNE.

159 Mountainous Landscape, 15 *in. by* 17 *in.*; and one other— Flowers, by Peploe 2

GERARD CHOWNE, 1909.

160 Stocks and other Flowers in a glass, 16 *in. by* 12 *in.*; and one other, by the same 2

CORDEY.

161 Hay Ricks, 18 *in. by* 22 *in.* 1

CORDEY.

162 The Towing Path, 18 *in. by* 26 *in.*

CORDEY.

163 Early Summer, 17 *in.* *by* 22 *in.* 1

CORDEY.

164 Route d'Eragny, 15 *in.* *by* 18 *in.*; and one other, by the same 2

NOEL SIMMONS.

165 Still Life with Fruit, 16 *in.* *by* 20 *in.*; and one other, by Deville 2

L. METTLING.

166 The Pic-nic Party, *panel*, 10 *in.* *by* 15 *in.* 1

WALTER BAYES.

167 Carnival, 33 *in.* *by* 24 *in.*; and one other, by F. H. Shepherd—The Beach 2

JAMES FERGUSON.

168 Landscape Sketch, 6½ *in.* *by* 9 *in.* 1

The Property of a Lady.

MARCUS STONE, R.A.

169 Jealousy, *panel*, 16 *in.* *by* 24 *in.* 1

The Property of a Gentleman.

HON. JOHN COLLIER, R.O.I., 1876.

169A Portrait of an Old Man, looking upwards, *canvas*, 24½ *in.* *by* 20 *in.* 1

The Property of Mrs. Shearer,

of 7, Barkston Gardens, S.W.

WILLIAM STRANG, R.A.

170 Portrait of the Artist in black hat, 20½ *in. by* 16½ *in.* 1

WILLIAM STRANG, R.A.

171 Portrait of Miss Eliza Martin, 30 *in. by* 20 *in.* 1

WILLIAM STRANG, R.A.

172 Portrait of Miss Anne Martin in black dress, seen full face, 24 *in. by* 20 *in.* 1

THE

Property of the late George Estall, Esq. M.I.C.E.

NIEMANN.

173 Ramsgill Force, River Nidd, Yorkshire, 25 *in. by* 43 *in.* 1

DE HEEM.

174 Fruit and Flowers, 30 *in. by* 40 *in.*, and one other, a pair 2

PIETER NASON.

175 Portrait of a Lady in embroidered dress, 40 *in. by* 30 *in.* 1

G. BOYLE.

176 Landscape with a cottage, and another, by the same, a pair, 10 *in. by* 14 *in.* 2

JOCK WILSON.

177 Fishing Boats off the Coast, 15 *in. by* 23 *in.* 1

NORWICH SCHOOL.

178 Landscape, with cottages in distance, 14 *in. by* 17 *in.*; and one other—Landscape, with windmill 2

G. SMITH, *of Chichester.*

179 Landscape, with a cottage seen through trees, and stormy sky, 12 *in. by* 17 *in.* 1

JOHN CROME.

180 View on Mousehold Heath, *panel*, 7 *in. by* 10 *in.* 1

THOMAS BLINKS.

181 Hounds in Full Cry, 15 *in. by* 11 *in.* 1

ENGLISH SCHOOL.

182 Portrait of a Gentleman, with pointed beard, wearing a ruff, 20 *in. by* 16 *in.* 1

BROUWER.

183 Three Peasants round a table, *canvas*, 15 *in. by* 13 *in.* 1

DUTCH SCHOOL.

184 Men-o'-War in a breeze, 27 *in. by* 36 *in.* 1

JAN WEENIX.

185 Still Life and Dead Game, 36 *in. by* 52 *in.* 1

The Property of Dr. Ferdinand Forster,

of Berne, Switzerland.

MOSES TERBORCH.

186 Portrait of an Elderly Lady in a black and white dress, seated, facing the spectator, in an interior, *copper*, 19 *in. by* 16½ *in.* 1

MELCHIOR D'HONDECOETER, 1636–1695.

187 Poultry in a boarded enclosure, *canvas*, 35 *in. by* 40 *in.* 1

HYACINTHE RIGAUD, 1659–1743.

188 Portrait of a Gentleman, bust turned slightly to the right, wearing a white wig, cloth of gold waistcoat and scarlet drapery, *canvas, oval*, 34 *in. by* 27½ *in.* 1

GUISEPPE RIBERA, 1588–1652.

189 A Woman pouring drink from an urn for two old men and a boy, *canvas*, 54 *in. by* 78 *in.* 1

*** From the collection of Count Capello von Wickenburg.

ROGER VAN DER WEYDEN.

189A Descent from the Cross, *panel*, 34 *in. by* 25 *in.* 1

The Property of a Lady of Title.

S. DE VLIEGER, *c.* 1601–1653.

190 Dutch Sailing Vessels in a fresh breeze, *signed, canvas*, 17 *in. by* 24 *in.* 1

AFTER LOUTHERBOURG.

191 The Destruction of the Children of Niobe, *unframed, canvas*, 24 *in. by* 29 *in.*; and two Fruit Pieces 3

D. TENIERS, THE YOUNGER, 1610–1690.

192 Portrait of a Youth, said to be the artist himself, half-length, turned to the left, wearing a black and white slashed suit, and a small black hat trimmed with silver bows, *panel*, 8½ *in. by* 6¼ *in.* 1

FROM THE

Collection of the late Arthur Hughes, Esq.

VAN DER HELST.

193 Portrait of Admiral Van Tromp, in slashed black dress with lace collar and cuffs and red sash, *panel*, 30 *in. by* 25 *in.* 1

FILIPPINO LIPPI.

194 Madonna and Child with two Saints, *circular*, 45 *in.* 1

FLEMISH SCHOOL.

195 Adoration of the Shepherds, *panel*, 9 *in. by* 6 *in.*; and one Interior, by Morland 2

BELLINI.

196 Madonna and Child, with landscape in the background, *panel*, 26 *in. by* 19 *in.* 1

The Property of Capt. Luttrell Byrom,

of Kilnwick Hall, Creswick, E. Yorks.

CARLO DOLCI.

197 The Madonna and Child, *canvas*, 11 *in. by* 9 *in.* 1

HANS HOLBEIN, THE YOUNGER.

198 Portrait of a Young Man, probably a Merchant of the Steel Yard, half-length, looking at the spectator, slight brown beard, black cap and satin doublet, open at the breast, and white shirt, gloves in left hand, inscribed ANNO DOMINI 1535, AETATIS SUAE 28, *panel, circular, diam.* 13 *in.* 1

JAN ANTHONISZ VAN RAVESTEIJN.

199 Portrait of a Young Lady, bust turned three-quarters to the left, wearing a lace cap and deep collar and black dress, *panel*, 27 *in. by* 23 *in.* 1

MELCHIOR D'HONDECOETER.

200 A Dead Cock Pheasant and other birds, with a game bag and hamper, in a landscape, *signed, canvas*, 42 *in. by* 35 *in.* 1

HOLBEIN SCHOOL.

200A Portrait of a Man, in black doublet with close white ruff, and wearing the typical flat cap of the period; in his right hand he holds a pair of gloves (*dated* 1559, *and the age of the sitter* 28), *on oak panel*, 17 *in. by* 14 *in.* 1

The Property of a Gentleman.

MARCO RICCI, 1679–1729.

201 A pair of Architectural Capricci: Ruins, etc., with figures, *gouache*, 11½ *in. by* 17½ *in.* 2

MARCO RICCI, 1679–1729.

202 A pair of Landscape Compositions: Ruins and trees; and a Valley amongst mountains, *gouache*, 11½ *in. by* 17½ *in.* 2

CANALETTO.

203 Rome, the Piazza Navona with the strolling players performing; and Venice, the Grand Canal, San Simeone Piccolo, and the Scalzi, a pair, *canvases*, 27 *in. by* 43 *in.* 2

FRANZ FRANCKEN.

204 The Crucifixion, *panel*, 11½ *in. by* 15 *in.* 1

DUTCH SCHOOL.

204A Fruit Piece, *on copper*, 21 *in. by* 15 *in.* 1

AART DE GELDER, 1645–1727.

205 Esther before Ahasuerus, *canvas*, 20 *in. by* 33 *in.* 1

GREUZE.

205A Female Head, *canvas*, 19 *in. by* 15 *in.* 1

MARY MOSER, R.A., *d.* 1819.

206 A Bouquet of Summer Flowers in a vase, *signed and dated* 17**, *water-colours*, 24 *in. by* 18 *in.* 1

GASPAR PIERO VERBRUGGEN, THE YOUNGER, 1664–1730.

207 A Bouquet of Flowers in a stone vase, *signed*, *canvas*, 35 *in. by* 26 *in.* 1

GAINSBOROUGH.

208 Portrait of a little boy in scarlet, whole-length, riding on a stick and holding a letter, addressed to Mr. Thos. Pearce, *canvas*, 48 *in. by* 33 *in.* 1

*** *William* Pearce was a friend of Gainsborough, and frequently corresponded with him. Gainsborough's portrait of William Pearce was exhibited at the Grosvenor Gallery, 1885. [*Whitley's Life of Gainsborough*, 1915, *pp.* 391-4].

HERMAN HALS, 1611–1669.

209 The Smoker, half-length, of a boor leaning on a sill, *panel*, 14 *in. by* 11 *in.* 1

METZU.

210 The Toilet; a maid combing a lady's hair, while a page holds the mirror, *panel*, 12½ *in. by* 9 *in.* 1

AFTER J. R. SMITH.

211 The Moralist, *japanned on iron*, 12 *in. by* 11 *in.*; and another 2

RUSSO-BYZANTINE SCHOOL

212 A Bishop, half-length facing, Christ and the Virgin above, in the sky, *panel*, 34 *in. by* 24 *in.* 1

DRAWINGS.

FRAMED.

D. COX.

212A Landscape, with cattle in foreground, *signed, water-colours*, 9 *in. by* 12½ *in.* 1

VEITH.

212B Wooded Landscape, cattle crossing a bridge, *signed and dated* '96, *water-colours*, 9½ *in. by* 13 *in.* 1

GERMAN SCHOOL, 1820.

212C Portraits of Baron and Baroness Von Ungern Sternberg, *water colours, ovals*, 4½ *in. by* 3½ *in.* 2

The Property of Mrs. St. John,

of Dinmore Manor, Leominster.

FRANCESCO GUARDI, 1712–1793.

213 Venice. The Hospital of the Mendicanti looking towards the Sacca della Misericordia, *copper*, 3 *in. by* 5¼ *in.* 1

FRANCESCO GUARDI, 1712–1793.

214 Venice. The Church and Convent of San Giorgio Maggiore from the West, *copper*, 3 *in. by* 4⅞ *in.* 1

FRANCESCO GUARDI, 1712–1793.

215 Venice. The Island of Santa Marta, *copper*, 5⅛ *in. by* 6⅛ *in.* 1

FRANCESCO GUARDI, 1712–1793.

216 Venice. The Dogana del Mare, *copper*, 5⅛ *in. by* 6⅛ *in.* 1

FRANCESCO GUARDI, 1712–1793.

217 Venice. The Island of San Clemente, *canvas*, $6\frac{1}{4}$ *in. by* $8\frac{1}{2}$ *in.* 1

FRANCESCO GUARDI, 1712–1793.

218 Venice. The Island of the Madonna delle Grazie, *canvas*, $6\frac{1}{4}$ *in. by* $8\frac{3}{8}$ *in.* 1

Other Properties.

NICHOLAS CHARLET, 1792–1845.

219 Foot Soldiers on a battle field, *signed and dated* 1820, *canvas*, $7\frac{1}{2}$ *in. by* $9\frac{1}{2}$ *in.* 1

F. J. RAFFAELLI.

220 Bords de la Seine: A factory on the bank of the river, *signed*, *panel*, 13 *in. by* 18 *in.* 1

GERRIT A. BERCKHEYDE, 1638–1698.

221 Whole-length standing Figure of a Boy, in a broad-brimmed hat, *black and white chalk on grey paper*, $8\frac{3}{4}$ *in. by* $4\frac{3}{4}$ *in.* 1

*** From the De Castelruij's collection, 1846.

CORNELIS BEGA, 1620–1664.

222 Whole-length Figure of a Woman giving drink to a boy, *black, red and white chalk on buff paper, signed*, $10\frac{1}{8}$ *in. by* $6\frac{5}{8}$ *in.* 1

*** From the collection of A. Marquet de Vasselot.

DUTCH SCHOOL.

223 A Farmyard, with figures, *black chalk*, $16\frac{1}{4}$ *in. by* 13 *in.*; and two others, *unframed* 3

FRANCIS COTES.

224 Portrait of a Lady with a pearl necklace, 30 *in. by* 25 *in.* 1

HANNEMAN.

225 Portrait of a Gentleman in black dress, with white lawn collar, standing, holding a compass, 36 *in. by* 30 *in.* 1

PHILIP DE LOUTHERBOURG.

226 A Winter Scene, with skaters; and A Landscape, with coach and other figures, a pair, 35 *in. by* 49 *in.* 2

DUTCH SCHOOL.

227 View in an Oriental Port, with ships and many figures, 42 *in. by* 98 *in.* 1

ATTRIBUTED TO SEBASTIANO RICCI.

228 Christ at the Feast in the house of Simon, composition of numerous figures, *canvas*, 37 *in. by* 50 *in.* 1

SCHOOL OF REMBRANDT.

228A Two Jewish Rabbis, seated, conversing before a wood fire, *canvas*, 3 *ft.* 5 *by* 4 *ft.* 8 1

DUTCH XVII CENTURY.

229 A Pond with ducks, *signed A. Cuyp, canvas*, 16 *in. by* 24 *in.*; and A Flower-piece: poppies, nasturtiums, etc., in a goblet 2

GEORGE BARRET, R.A., *c.* 1728–1784.

230 Scene in the English Lakes: a picnic party on a bank to the right, *signed and dated* 22*nd February*, 1781, *gouache*, 19 *in. by* 26 *in.* 1

PAUL SANDBY, R.A., 1725–1809.

231 View of an Estuary, on the left the ruins of a castle, on the right a hollow lane, with a waggon and four horses and figures, sunset sky, *gouache, on panel*, 15 *in. by* 25 *in.* 1

EARLY ITALIAN SCHOOL.

232 Visit of a Cardinal to King John before signing of Magna Carta, *panel*, 35 *in. by* 30 *in.* 1

*** From a church in Salamanca, Spain,

DUTCH SCHOOL.

233 The Picnic Party, *copper*, 13 *in. by* 20 *in.* 1

BRUEGHEL AND ROTTENHAMER.

234 A pair of decorative compositions of numerous figures: Water represented by Neptune and his train; Fire by the forge of Vulcan, *panels*, 22 *in. by* 35 *in.* 2

FRANZ SNYDERS.

235 Dog devouring a Sheep, with other dogs and a monkey, 48 *in. by* 72 *in.* 1

JEAN BAPTISTE.

236 Flowers in a Vase, 50 *in. by* 40 *in.* 1

SCHOOL OF NATTIER.

237 Toilet of Venus, 38 *in. by* 48 *in.* 1

JOHN VANDERBANK.

238 Portrait of Admiral Edward Vernon (1684-1757), three-quarter length, standing, in scarlet coat and steel breastplate; his right hand rests on a sword, his left on the fluke of an anchor, ship of war in background to the left, *signed and dated* 1738, *canvas*, 50 *in. by* 40 *in.* 1

PROVAGGI.

239 Interiors with figures, a pair, 8 *in. by* 11 *in.*, *drawings* 2

PARIS BORDONE.

240 Bacchanal; on the left Silenus, nearly nude, supported by a nude Bacchante carrying a pedum, in front of him to the right a satyress playing cymbals, mountainous landscape with groups of nude figures in the background; *panel*, 39 *in. by* 41 *in.* 1

COPY FROM VAN DYCK.

241 Cornelius Van der Geest, copy of the picture in the National Gallery, *panel*, 31½ *in. by* 23 *in.* 1

JACQUES DAVID.

242 Napoleon in uniform, 24 *in. by* 19¾ *in.* 1

ROSA DA TIVOLI.

243 Classical Landscape with figures and goats, *oval*, 29½ *in. by* 23½ *in.* 1

F. LE MOYNE, 1688–1737.

244 Diana and Callisto, composition of nine figures in a landscape, *canvas*, 30 *in. by* 37 *in.* 1

*** This was engraved in 1767 by William Walker, dedicated by John Boydell to the owner, and described as in the collection of Nathl. Webb, Esq.

PATRICK NASMYTH, 1787–1831.

245 Richmond Castle, Yorkshire, *water-colours*, 9 *in. by* 12 *in.* 1

THOMAS COLLIER, 1840–1891.

246 Corfe Castle, Dorset, *signed, water-colours*, 9½ *in. by* 14 *in.* 1

G. PRIEUR.

247 A French Market Scene, 38 *in. by* 52 *in.* 1

JACOPO AMIGONI.

248 Portrait of a Lady reading a letter, 42 *in. by* 37 *in.* 1

W. C. T. DOBSON, R.A.

249 Lamentations in Ramah, 48 *in. by* 63 *in., arched top* 1

EARLY ENGLISH SCHOOL.

250 Portrait of a Lady with jewelled head-dress, 28 *in. by* 23 *in.* 1

PATRICK NASMYTH 1787–1831.

251 Landscape with a cottage, *panel*, 6 *in. by* 6½ *in., signed and dated* 1

PATRICK NASMYTH, 1820.

252 Landscape with trees in the foreground, *panel*, 18 *in. by* 20 *in.* 1

J. F. HERRING 1795–1865.

253 A Farmyard with horses, pigs, chickens, etc., 11½ *in. by* 15½ *in.* 1

ENGLISH SCHOOL OF VANDYCK.

254 Cupid. Nude figure standing in a shell holding a bow and arrows, red drapery floating from shoulders, background of sky and sea, *canvas*, 46 *in. by* 37 *in.* 1

*** Pasticcio of the picture of the Salvator Mundi by the master.

RICHARD WILSON, R.A.

255 Classical Landscape with a river, figures in the foreground, 30 *in. by* 40 *in.* 1

JAMES BARRY, R.A. (After).

256 Portrait of Dr. Samuel Johnson: bust, in wig and brown coat, facing the spectator, *canvas*, 30 *in. by* 25 *in.* 1

W. HILTON, R.A.

257 Portrait, *in oils*, of Wm. Stevenson, Esq., F.S.A., sitting at a coin cabinet holding a large coin in left hand, *canvas*, 29 *in. by* 25 *in.*, *in carved gilt frame*, with engraving 2

SIR JOSHUA REYNOLDS, P.R.A.

258 Portrait of Mrs. Braddyl, *canvas*, 26 *in. by* 30 *in.* 1

FREDERICK SANDYS.

259 Portrait of a Lady: half-length in a green dress, with a garland of flowers round her neck, her hands crossed on her breast, *signed*, *panel*, 16½ *in. by* 13 *in.* 1

ALGERNON M. TALMAGE.

260 The Old Poacher: head looking at the spectator, *signed*, *canvas*, 23 *in. by* 18 *in.* 1

GAINSBOROUGH.

261 Landscape with two boys and a donkey, 9 *in.* *by* 13 *in.* 1

NORWICH SCHOOL.

262 A Park View with figure, sheep and cattle, *panel*, 13 *in.* *by* 16 *in.* 1

The Property of a Gentleman.

MORLAND.

263 Pigs, *black lead drawing*, 13 *in.* *by* 18 *in.* 1

J. STARK.

264 The Mill, *signed and dated, J. Stark*, 1819, *canvas*, 10 *in.* *by* 14 *in.* 1

L. VAN STAATEN.

265 View on the Scheldt, *signed, water-colours*, 15 *in.* *by* 22 *in.* 1

J. T. LINNELL.

266 Windmill on a heath, *signed and dated*, 15 *in.* *by* 20 *in.* 1

ATTRIBUTED TO GEORGE MORLAND.

267 Chalk-pit with figures and a cart, *canvas*, 46 *in.* *by* 58 *in.* 1

J. T. LINNELL.

267A On the Moor, *signed and dated* 1880, 22 *in.* *by* 31 *in.* 1

The Property of a Gentleman.

HENRY BRIGHT, 1814–1873.

268 Landscape, twilight, *panel*, 10 *in. by* 14 *in.*
And a Retriever Dog, by T. Blinks 2

L. F. ABBOTT, 1760–1803.

269 Portrait of a Gentleman, bust, three-quarters to left, looking at the spectator, *canvas*, 30 *in. by* 25 *in.* 1

SOLOMON ROMBOUTS, *Fl.* 1652–63.

270 Landscape, wooded banks of a river with a broken bridge in the foreground, *signed and dated* 1659, *panel*, 25 *in. by* 35 *in.*
And a Dutch Sea-piece 2

SCHOOL OF SIR JOSHUA REYNOLDS.

271 Portrait of a Young Lady, three-quarter length, seated to left, in a pink spotted dress, her elbow and hand on a pedestal, *canvas*, 35 *in. by* 28 *in.* 1

THE PROPERTY
of the late Very Rev. T. W. Jex Blake, D.D.
Dean of Wells.

CORNELIUS JANSSENS.

272 Portrait of Frances, Duchess of Richmond and Lennox, in white dress, standing by a table, 84 *in. by* 52 *in.* 1

M. R. CORBETT, 1882.

273 Italian Pastoral, 18 *in. by* 25 *in.*; and one other 2

T. G. HODGSON, 1880.

274 Village on a river, 9 *in. by* 20 *in.*; and one other, Lady holding a book 2

The Property of a Gentleman.

FLEMISH SCHOOL.

275 A View in a Wooded Park, with château in background, figures on a terrace, and a horseman and dog in foreground, 4 *ft.* 6 *high*, 3 *ft.* 6 *wide* 1

DUTCH SCHOOL.

276 An Interior, with soldiers playing dice at a table, group of armour, etc. in foreground, 20 *in. by* 17 *in.* 1

277 A Harbour, with numerous ships, a boat with figures, and buildings in the distance, 16½ *in. by* 25½ *in.* 1

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A. ENGLISH.

Thursdays	Times Literary Supplement; Scotsman, and Glasgow Herald.
Saturdays	Publishers' Circular; Clique; Illustrated London News; Field; Sphere;

and *Monthly* in the Burlington Magazine and Connoisseur.

B. FOREIGN.

Journal des Arts (Paris).	Philadelphia North American.
Gazette de l'Hotel Drouot (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
Chicago Daily News.	Boston Evening Transcript.

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[SOLD BY ORDER OF THE EXECUTORS.]

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Tuesday, December 13th, 1921.

ENGRAVINGS.

In the Portfolio.

1 Margaret Lemon, by W. Hollar, after Vandyck; Concert Tickets, by Bartolozzi, etc. 5

2 Hippolyte Feret, by R. Nanteuil (D. 95), *first state* 1

3 David Garrick, by J. Finlayson; and Mrs. Abington, by J. Wilson, both after Sir J. Reynolds 2

4 Mrs. Grosvenor, laundry woman to the Queen; and Countess of Salisbury, by J. Smith, after Kneller 2

FRENCH SCHOOL.

5 Le Printemps, by B. Audran, after N. Lancret; and La Place Maubert, by Aliamet, after Jeaurat 2

6 Le Midi; Le Gascon Puni; and A Femme Avare Galant Escroc, all by Larmessin, after N. Lancret 3

7 Le Château de Cartes, by Fillœul, after Chardin 1

8 L'Ecureuse; and Le Garçon Cabaretier, by C. N. Cochin, after Chardin, *a pair* 2

9 Venus and Cupid, by Demarteau, after F. Boucher 1

10 La Source, by Demarteau, after F. Boucher, *in red* 1

J. M. W. TURNER'S LIBER STUDIORUM.

11 Bridge and Cows, by C. Turner (Rawlinson 2), *second state* 1

12 The Straw Yard, by C. Turner (R. 7), *second state* 1

EARLY MASTER ENGRAVINGS.

13 H. Aldegrever: Vignette, a man seated (Bartsch 241); and Grotesque Design (B. 281) 2

14 C. Bega: La Mère au cabaret (B. 31); La Vieille aubergiste (B. 32); and Le Cabaret (B. 35) 3

15 H. S. Beham: Adam and Eve (B. 6); and Cimon (B. 75) 2

16 H. S. Beham: The Roman Alphabet (B. 229); Panel of Ornament (B. 235); The Arms with the Cock (B. 256); and one of the set of the Wedding March (B. 185) 4

17 B. Beham: Arms of Jerome Baumgartner (B. 57) 1

18 A. Dürer: The Three Genii (B. 66) 1

19 Beggar Man and Beggar Woman Conversing, by Rembrandt; The Angel announcing the Resurrection to the three Marys, by G. Pencz; and two others, by Stephanus and Berghem 4 — 1 18

20 Negress lying down, by Rembrandt (Hind 299), *third state* — 1 10 10

21 Jan Lutma, by Rembrandt (Hind 290), *second state* — 1 4 5

MODERN ETCHINGS.

In the Portfolio.

A. APPIAN.

22 Un Rocher dans les Communaux de Rix, *two impressions*; and two others, by Raven-Hill 4

E. BÉJOT, R.E.

23 Tribunal de Commerce, Paris — 1 2 5

24 Pont St. Michel, Paris — 1 2 5

25 Bains Vigier, *unsigned* — 1 . 18

26 Jardin du Luxembourg — 1 2 5

27 Le Canal St. Martin — 1 2 5

A. BESNARD.

28 Croquis — 1 2 12 6

29 Apparition (Jeune Femme à la Barre); A Nude Model, *unsigned* 2 — 4 15

E. BLAMPIED, R.E.

30 The Sea-weed Cart — 1 4 10

31 Driving Home in the Rain — 1 6 5

F. BRACQUEMOND.

32 Perdrix, *from the Burty collection*; and A. Flight of Geese, *both unsigned* 2

F. BURRIDGE, R.E.

33 A Dancing Sky; and another, *unsigned* 2

MARTIN HARDIE, R.E.

34 Martello Towers, Hythe; and Dulieu's Pig Farm 2

35 River Meadows, Wareham 1

36 High Noon in the Boat Yard, Rye 1

OLIVER HALL, R.E.

37 The Edge of the Moor, *lithograph* 1

SIR CHARLES HOLROYD.

38 Ladies' Guest House, Monte Oliveto; and Sir F. Wedmore's private plate 2

39 Farm behind Scarboro'; and Nymphs by the Sea 2

J. JACQUEMART.

40 Plates for the "Gemmes," etc., *all unsigned* 15

A. LEPÈRE.

41 Peasant Women, *woodcut* 1

42 Amiens 1

43 Amiens: le Marché aux Légumes 1

E. LUMSDEN, R.E.

44 Paris in Construction, No. 2 — 1 2

45 Paris in Construction, No. 3 — 1 2

46 Paris in Construction, No. 4 — 1 1 15

47 Paris in Construction, No. 5 — 1 2 10

E. MANET.

48 A Group of Cavaliers, after Velasquez — 1 14

49 Berthe Morisot — 1 2 5

50 Le Philosophe — 1 1 12

MORTIMER MENPES.

50A Pall Mall; and one other by H. M. Livens — 2 1 12

C. MÉRYON.

51 Cover of Eaux-Fortes sur Paris; Verses to Renier dit Zeeman and Le Pilote de Tonga; and Ilots à Uvea — 4 — 15

T. RIBOT.

52 Recueil de dix planches de Scènes Culinaires, *one duplicate unsigned* — 7 — 2 10

53 Un Contrebandier; Savinien-Lapointe; and two others, *unsigned* — 4 — 10

T. ROUSSEL.

54 A Nude Figure, *drypoint*; Woman bathing, *sandgrain*; and a lithograph by the same, *unsigned* — 3 — 1 10

C. RICKETTS.

55 Cupid and Psyche, *woodcut*; and In the House of Delia, *two impressions*; and Atalanta, by C. H. Shannon, *lithographs, unsigned* — 4 — 3

CHARLES SHANNON, R.A.

56 Salt Water, *lithograph* 1

SIR FRANK SHORT, R.A., P.R.E.

57 Ebb-Tide, Putney Bridge (S. 31), *second state*; and St. Mary Redcliffe, Bristol (89), *mezzotints, both unsigned* 2

58 Procris and Cephalus, after J. M. W. Turner (35), *mezzotint* 1

59 A Sussex Down, after J. Constable (116), *mezzotint* 1

60 Schaffhausen (197); Macon (199); Derwentwater (200); and Kingston Bank (204), *etchings*, after J. M. W. Turner, *unsigned* 4

61 Shap Fells, after P. de Wint (232), *mezzotint, on Japanese vellum, printed by Goulding* 1

62 Sir G. Johnson, after Frank Holl (235), *mezzotint* 1

63 A Fen Country Bridge (248) 1

64 London from Greenwich, after P. de Wint (260), *mezzotint* 1

T. A. STEINLEN.

65 A Concert in the Street; and Rentrée du Travail 2

W. STRANG, R.A.

66 Votes for Women 1

67 An Editor 1

LUKE TAYLOR, R.E.

68 Haymakers; and Shirehampton Park, by Dorothy Woollard, R.E. 2

WM. WALKER, R.E.

69 The Archway, Nice 1

70 Le Café, Nice 1

71 Exposition T. Ribot; and T. Ribot, Sa Vie et ses Œuvres 2 vol.

72 Etchings, by J. C. Robinson; and Autotypes from the Works of P. G. Hamerton 2 vol.

73 The Etched Work of Frank Brangwyn, by F. Newbolt, No. 96 of 100 copies 1 vol.

FRAMED.

FRANK BRANGWYN, R.A.

74 Santa Maria, *small plate* (Cat. No. 108) 1

75 The Hay-Cart (97) 1

DRAWINGS.

IN THE PORTFOLIO.

BOUCHER.

76 Study of a Lady Standing, *red chalk*; and 2 Studies of Architecture by Pannini 3

A. CARACCI.

77 Buildings with boat and figures by a river, *bistre*; and two others 3

SAMUEL PROUT.

78 A Coast Scene with fishing boats, *bistre on grey paper, heightened with white*; and four others 5

MUIRHEAD BONE.

79 Lansdowne House, Berkeley Square, by night, and Seaford, Sussex, *pencil on grey paper* 2

P. DE WINT.

80 Landscape with castle and lake, *water-colour*; and one other by May 2

A. W. RICH.

81 Landscape with a shed, and one other, River Scene, by the same, *water-colours* 2

Framed.

MUIRHEAD BONE.

82 Killigrew Street, Falmouth, *pencil*, 4½ *inches by* 7 *inches* 1

CHARLES CONDER.

83 A Fan, *water-colour on silk* 1

E. BOUDIN.

84 Coast Scene with cliffs, *pastel*, 6 *inches by* 8½ *inches* 1

E. BOUDIN.

85 At Low Tide, Dieppe, *pastel*, 6 *inches by* 9 *inches*; and one other by the same, *pencil drawing* 2

E. BOUDIN.

86 Trouville, *pastel*, 7½ *inches by* 11 *inches* 1

E. BOUDIN.

87 View off the Coast, with sailing boat, 5½ *inches by* 8 *inches*; and one other by the same; *pastels* 2

E. BOUDIN.

88 View off the Coast, 6½ *inches by* 8 *inches*; and one other by the same, Study of Fishing Boats; *pastels* 2

CHARLES SHANNON, R.A.

89 Studies of a Woman Standing, *in three chalks*, 15 *inches by* 10½ *inches* 1

WATER-COLOUR DRAWINGS.

FRAMED.

HORACE MANN LIVENS.

90 View in a Town, and one other, *a pair*, 11 *inches by* 15 *inches* 2

HORACE MANN LIVENS.

91 October Day, Brighton, and one other, *a pair*, 11 *inches by* 15 *inches* 2

HORACE MANN LIVENS.

92 Folkestone Collier Unloading; and one other, Mouth of the Arum, 11 *inches by* 15 *inches* 2

HORACE MANN LIVENS.

93 Suburban Backs in Winter; and one other by the same, 10½ *inches by* 14 *inches* 2

HORACE MANN LIVENS.

94 Under Richmond Bridge, and one other, *a pair*, 11 *inches by* 15 *inches* 2

HORACE MANN LIVENS.

95 Royal Crescent Hotel, Brighton; and one other by the same, 11 *inches by* 15 *inches* 2

HORACE MANN LIVENS.

96 In the Harbour, Littlehampton; and one other, Old London Walls, 11 *inches by* 15 *inches* 2

GEORGE THOMSON.

97 Landscape with a Village, and one other, *a pair*, 10 *inches by* 14 *inches* 2

HORACE MANN LIVENS.

98 Richmond, and two others by the same, 11 *inches by* 15 *inches* 3

W. T. M. HAWKSWORTH.

99 Timber Ship in the Yare, 8 *inches by* 10½ *inches*; one by Walter Bayes; and one by Caley Robinson 3

A. W. RICH.

100 River Scene with Barge in the foreground, 9½ *inches by* 12 *inches*; and one other by the same 2

A. W. RICH.

101 Landscape with Hills, 9½ *inches by* 12½ *inches*; and one other by the same 2

A. W. RICH.

102 A Water Mill, 7½ *inches by* 10½ *inches* 1

A. W. RICH.

103 The Chalk Pit, 8 *inches by* 10 *inches*; and one other by the same 2

ROGER FRY.

104 St. Martin, Laon, *pen and water-colour*, 11½ *inches by* 9 *inches*; and one other 2

F. C. McKEWAN, 1837.

105 Greenwich Hospital, 9 *inches by* 13 *inches* 1

R. IHLEE.

106 A Street Scene, 11 *inches by* 9 *inches;* one other by Sherringham, and a Lithograph by A. Belleroche 3

107 Study of a Nude on a Couch, 16 *inches* by 23 *inches*; and one other 2

BOUDIN.

108 Study for a Coast Scene, *pencil*, 5 *inches by* 7 *inches* 1

OIL PAINTINGS.

DAVID MUIRHEAD.

109 A River Scene, Evening Light, 10 *inches by* 14 *inches* 1

E. BOUDIN.

110 Landscape with Cattle, 11 *inches by* 16 *inches* 1

J. LEPINE.

111 The Bridge, *panel*, 11 *inches by* 14 *inches* 1

J. W. MORRICO.

112 Figures on the Beach, *panel*, 10½ *inches by* 13½ *inches* 1

RIBOT.

113 Pears and Pomegranates, 14 *inches by* 18 *inches* 1

W. ETTY, R.A.

114 Study of a Nude Woman seated, 15 *inches by* 16 *inches*; and one other by Phillips Fox 2

PHILIP CONNARD.

115 Study of Bathers, 7 *inches by* 10 *inches*; and two by Dresa, Still Life and Flowers 3

DAVID MUIRHEAD.

116 On the Thames, 10 *inches by* 15 *inches*; and one other by the same, Landscape 2

PHILIP CONNARD.

117 Sketch on the River, 7 *inches by* 10 *inches*; and two others 3

PHILIP CONNARD.

118 View on the Thames, 10 *inches by* 14 *inches*; and one by Bertram Priestman 2

BERTRAM PRIESTMAN.

119 Stormy Day on the Coast, 15 *inches by* 21 *inches*; and one other 2

BERTRAM PRIESTMAN.

120 On the Downs, 10 *inches by* 15 *inches*; and Flower Piece, by H. M. Livens 2

T. G. HOFLAND.

121 Peterborough, 14 *inches by* 25 *inches*; and one other 2

CH. STORM VAN GRAVESANDE.

122 Still Life and Fruit, 12 *inches by* 18 *inches*; and two others 3

E. BOUDIN.

123 Cows in a Meadow, *signed*, 12 *inches by* 18 *inches* 1 52

E. BOUDIN.

124 Scene on the French Coast, with figures and bathing machines, *panel*, 8½ *inches by* 14 *inches* 54 1

£772 13. 6

End of Sale.

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CATALOGUE

OF

DRAWINGS & PAINTINGS

By OLD MASTERS.

The Property of the late Lord Amherst of Hackney.

[Sold by Order of the TRUSTEES of the TYSSEN-AMHERST ESTATES.]

The Property of the Viscountess Milner;

The Property of Capt. A. F. Dawson;

The Property of F. P. Balley, Esq.;

and other Properties.

Day of Sale

WEDNESDAY, the 14th of December.

1921

ILLUSTRATED COPY, PRICE TWO SHILLINGS AND SIXPENCE.

£960 FOR A JAN STEEN.

D. Telegraph 8 Dec 1921

Jan Steen, the Dutch artist-innkeeper, received his auction apotheosis two years ago in the Neumann sale, when his "Spendthrift," once in the great Hope collection at Deepdene, fetched the extraordinary sum of 16,200gs, easily surpassing Steen's previous sale-room maximum, £7,350 for the "Dancing Lady" in the Coope sale, 1910. There are no more cheap Steens. At Sotheby's yesterday in the F. P. Bulley collection, a small canvas, 27in by 34in, appeared, packed with a joyous company listening to the musical antics of some burlesque waits. Other times: other manners; so to-day it seems strange to see Steen's merry introduction of a tiny boy, in a paper cap, standing on the table and drinking wine out of a glass held out by an old woman. The music is of the kettle, frying-pan, and gridiron order known in the seventeenth century as "charivaris." Mr. Sabin gave £960 for the picture. Among Lord Amherst of Hackney's drawings by the old masters was a Florentine design for an altar-piece—£305 (Guinness).

The Times. 15 Dec. 1921.

There were many Dutch buyers yesterday at Messrs. Sotheby's sale of drawings and paintings by old masters. A series of 350 sketches, by W. Van de Velde the younger (1633-1707), for pictures, studies of ships and details of construction, the property of Captain H. F. Dawson, of Barrow Hill, Rocester, Staffs., was arranged in lots varying from 20 to 67 drawings and ranged in price up to £31 per lot, the buyers including Messrs. Colnaghi and Obach, of London, Mr. Houthakker and Mr. Krantz, both of Amsterdam. A picture by W. Van de Velde the younger of an English man-of-war firing a salute, with other boats, signed and dated 1678, 39in. by 28in., fell at £305 to Mr. Guiness. Some pictures, the property of Mr. F. P. Bulley, of Lullingworth, Painswick, included a work by Jan Steen, an interior with burlesque musicians, 11 figures in all, signed, 27in. by 34in., for which Mr. F. Sabin paid £960. The sale realized £2,919 18s. 6d.

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CATALOGUE

OF

DRAWINGS AND PAINTINGS

BY

OLD MASTERS

COMPRISING

Drawings of the Italian, French, Dutch, and Flemish Schools,

FROM

The Collection of the late Lord Amherst of Hackney

(Sold by order of the Trustees of the Tyssen-Amherst Estates);

also the **Properties of**

Mrs. Windust, *of the Manor House, Esher, Surrey;*
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Thomas Bodkin, Esq., *of 3 Wilton Terrace, Dublin;*

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A. van Everdingen	Rembrandt van Rhyn	F. Zuccaro

also the **Properties of**

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F. P. Bulley, Esq., *of Lullingworth, Painswick, Glos.;*
The Lady Edward Spencer-Churchill, *of Queensmead, Windsor;*

and from other private sources,

COMPRISING

A comprehensive series of 350 Sketches of Ships, etc., by Willem van de Velde the younger; also OIL PAINTINGS by or attributed to

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III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. Sotheby, Wilkinson & Hodge will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. Sotheby, Wilkinson & Hodge will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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CATALOGUE

OF

DRAWINGS & PAINTINGS

By OLD MASTERS.

DAY OF SALE.

WEDNESDAY, DECEMBER 14TH, 1921.

DRAWINGS.

From the

Collection of the late Lord Amherst of Hackney.

[*Sold by order of the Trustees of the Tyssen-Amherst Estates.*]

IN THE PORTFOLIO.

ITALIAN SCHOOL.

BACCIO BANDINELLI, 1493-1560.

1 Head of a Bearded Man reminiscent of Michelangelo's St. Bartholomew, *red chalk*, $8\frac{3}{8}$ *inches by* $6\frac{5}{8}$ *inches*; a similar head, and another 3

FEDERIGO BAROCCIO, 1528-1612.

2 The Virgin and Child, *bistre, pen, and wash heightened with white, on blue paper, 5 inches by 4 inches*

*** From the collections of N. Hone, R.A., and B. West, P.R.A.

And two others 3

FRA BARTOLOMMEO, 1475-1517.

3 *Recto.* The Virgin standing with raised arms and extended hands. *Verso.* Standing figures of St. Paul, and two other Saints. *Pen and bistre,* $8\frac{3}{8}$ *inches by* $6\frac{1}{2}$ *inches*

STEFANO DELLA BELLA, 1610-1664.

4 A Pope carried in procession beneath a very lofty arch. Possibly a design for a title-page, *pen and bistre,* $9\frac{1}{8}$ *inches by* $8\frac{7}{8}$ *inches;* and five others by the same 6

STEFANO DELLA BELLA, 1610-1664.

5 A Fête Champêtre, *pen and bistre,* $2\frac{3}{8}$ *inches by* $3\frac{7}{8}$ *inches;* and four leaves, with sketches of figures, apparently from the same sketch-book, five on one mount 5

*** From the collection of Count Moritz Von Friesz.

ANNIBALE CARRACCI, 1560-1609.

6 *Recto.* Pastoral landscape with tall trees. *Verso.* Studies of the Head of a Boy, etc. *Pen and bistre,* 9 *inches by* 10 *inches;* and another 2

ANNIBALE CARRACCI, 1560-1609.

7 The Virgin Kneeling in Prayer, *black chalk,* $7\frac{3}{4}$ *inches by* 6 *inches;* and another 2

BENVENUTO CELLINI, 1500-1571.

8 Design for a centrepiece supported by nude tritons and mermen, *pen and bistre,* $5\frac{1}{2}$ *inches by* $6\frac{1}{4}$ *inches;* and another 2

LORENZO COSTA, *c.* 1460-1535.

9 Design for an altar-piece, the central panel representing the Risen Christ with donors adoring. In the side-panels the Annunciation and St. Paul and St. Nicholas (?), the whole set in a rich frame with emblems of the Evangelists. Beneath is an inscription dated 1526. *Bistre pen and wash,* $13\frac{1}{4}$ *inches by* 9 *inches*

[See Illustration.]

No. 9.

G. F. BARBIERI—GUERCINO, 1591-1666.

10 Head of an Old Man, on the *verso* part of a letter *signed* by the artist and *dated* Cento, 30th July, 1631, *pen and bistre*, $4\frac{3}{4}$ *inches by* $6\frac{3}{8}$ *inches*; and another similar drawing by the same 2

G. F. BARBIERI—GUERCINO, 1591-1666.

11 Two Putti supporting a tablet containing the arms of a Cardinal, *pen and bistre*, $9\frac{1}{4}$ *inches by* $7\frac{3}{8}$ *inches*; also a Portrait of a Young Lady by the same 2

*** Both from the collection of Marquis Lagoy, and the first from that of T. Dimsdale.

G. F. BARBIERI—GUERCINO, 1591-1666.

12 Landscape, with two men burying the body of a third, the Devil above in the air, *pen and bistre*, $5\frac{5}{8}$ *inches by* $8\frac{1}{8}$ *inches*; and another Landscape by the same 2

G. F. BARBIERI—GUERCINO, 1591-1666.

13 Landscape, with the gate of a fort, *pen and bistre*, $6\frac{7}{8}$ *inches by* $9\frac{3}{4}$ *inches*; and another Landscape by the same 2

G. F. BARBIERI—GUERCINO, 1591-1666.

14 Hercules and the Hydra, *bistre pen and wash on blue paper*, $12\frac{5}{8}$ *inches by* $8\frac{1}{4}$ *inches*

*** From the collection of Count Gelosi.
Also St. John at the Fountain, *on vellum*, by the same 2

G. F. BARBIERI—GUERCINO, 1591-1666.

15 The Virgin and Child with the Infant St. John, *bistre pen and wash*, $6\frac{7}{8}$ *inches by* 5 *inches*

*** From the Dimsdale and Dijonval collections.
And two others by the same 3

CARLO MARATTA, 1625-1713.

16 *Recto*, St. John the Baptist seated conversing with two aged Apostles; *verso*, Amorini and Heads; *red chalk*, $7\frac{3}{8}$ *inches by* 10 *inches*

*** From the collection of Earl Spencer.

And four others *on three mounts* 5

SCHOOL OF MICHELANGELO BUONARROTI.

17 Hercules, whole-length nude figure, with lion's skin over the head, *pen and bistre*, $10\frac{1}{4}$ *inches by* $3\frac{1}{4}$ *inches*; and a Sketch of the Last Supper, *black chalk* 2

FLORENTINE. STYLE OF DON LORENZO MONACO, ABOUT 1400.

18 Design for an altar-piece with an elaborate Gothic frame enclosing five arched panels. In the middle the Virgin of Pity with adorants; on either side two male saints, and in the outer panels the Presentation of Christ and of the Virgin in the Temple. In the predella and frieze cusped panels containing heads. *Pen and bistre washed with yellow*, 6 *inches by* $10\frac{1}{2}$ *inches*

F. MAZZUOLA—PARMIGIANINO, 1503-1540.

19 An Angel supporting a tablet, part of a decorative design, *red chalk*, 6 *inches by* $5\frac{5}{8}$ *inches*; and three others 4

PIETRO PERUGINO, 1446-1523.

20 The Nativity, adoring angels and shepherds at a distance, *pen and ink*, $5\frac{3}{8}$ *inches by* $8\frac{5}{8}$ *inches*

[See Illustration.]

DOMENICO PERUZZINI DA PESARO, d. *c.* 1663.

21 Heads of a Roman Warrior and others, from a relief, *signed* and *dated* Ancona, March 11, 1663, *pen and ink*, $3\frac{3}{4}$ *inches by* $6\frac{1}{8}$ *inches*

*** From the collections of N. Hone, R.A., and C. Rogers.

And two others 3

No. 20.

JACOPO DA PONTORMO, 1494-1552.

22 St. John the Baptist preaching, standing nude figure, *red chalk*, 11 *inches by* $5\frac{1}{2}$ *inches*; and three others 4

GIULIO ROMANO, 1493-1546.

23 A Pergola of intertwined fruit trees up which putti are clambering, others disporting in water below, *pen and bistre, pricked for transference*, $15\frac{5}{8}$ *inches by* $17\frac{3}{4}$ *inches*; and another 2

RAFFAELLO SCAMINOSSI, *c.* 1570-*c.* 1619.

24 The Death of the Virgin, composition of numerous figures in a lunette, *pen and bistre, washed with blue and heightened with white, on blue paper*, $9\frac{1}{2}$ *inches by* $15\frac{7}{8}$ *inches*

*** From the Lagoy and Tersan collections.
And two others 3

TIEPOLO.

25 Design for a Fountain with a figure of Adonis, nereids, stags, and dogs, *red chalk and blue wash*, $14\frac{3}{8}$ *inches by* 12 *inches*; and another drawing and two facsimiles 4

TITIAN.

26 *Recto*, The Baptism of Christ; *verso*, Head of Christ crowned with thorns, *pen and bistre*, $4\frac{1}{4}$ *inches by* 4 *inches*; and three others 4

GIOVANNI DA UDINE, 1487-1564.

27 Studies of Swallows, *water colours*, $6\frac{1}{8}$ *inches by* $8\frac{1}{4}$ *inches*; and five other similar drawings of birds by the same 6

GIOVANNI DA UDINE, 1487-1564.

28 Sheet of Sketches of Parrots and other birds, *pen and bistre*, 10 *inches by* 8 *inches*; and five others 6

GIOVANNI DA UDINE, 1487-1564.

29 Sheet of Studies of a Heron and other birds, *chalks and ink wash*, $9\frac{1}{8}$ *inches by* 12 *inches*; and two other similar sketches by the same 3

GIOVANNI DA UDINE, 1487-1564.

30 A Chameleon on a branch of fig, *water colours*, 7¼ *inches by* 8½ *inches*; and another somewhat similar, *in pen and bistre* 2

GIOVANNI DA UDINE, 1487-1564.

31 Sketch of a Bear, *bistre wash*, 4¾ *inches by* 7 *inches*; and four other studies of animals 5

GIOVANNI DA UDINE, 1487-1564.

32 Sheet of studies of various animals, *red chalk*, 13¾ *inches by* 9½ *inches*; and three similar sketches of dogs 4

UMBRIAN SCHOOL, EARLY SIXTEENTH CENTURY.

33 *Recto*, Landscape, a high fortified rock, *pen and bistre*; *verso*, The Martyrdom of a Saint, *black chalk*, 7 *inches by* 10½ *inches*; and an Italian Sketch from a Dürer woodcut 2

PERINO DEL VAGA, 1499-1547.

34 St. Michael, a statue in an ornamented niche, *pen and bistre*, 11¼ *inches by* 8 *inches*; and nine other sketches of statues by the same 10

PERINO DEL VAGA, 1499-1547.

35 Sheet of studies of a Sphinx and Animals, *bistre, pen, and wash*, 12 *inches by* 8¼ *inches*; and nine other similar sketches by the same 10

PERINO DEL VAGA, 1499-1547.

36 Design for an Altar, surmounted by a group of the Virgin of Pity, flanked by statues, *bistre, pen, and wash*, 12 *inches by* 9¼ *inches*;

*** From the Crozat collection;

and nine others, sketches for decorative initials, by Teodoro della Porta, etc. 10

PERINO DEL VAGA, 1499-1547.

37 Design for a Chalice, *bistre, pen, and wash,* 12¾ *inches by* 8 *inches*; and nine other decorative designs, mostly by the same 10

PERINO DEL VAGA, 1499-1547.

38 Designs for Vases, *bistre, pen, and wash,* 12½ *inches by* 8½ *inches*; and nine other similar designs by the same and Antonio Gentile da Faenza and G. B. Montano 10

PERINO DEL VAGA, 1499-1547.

39 Design for an Altar Cross, *bistre, pen, and wash,* 24¾ *inches by* 8¼ *inches*; and nine other designs for church utensils by the same 10

PERINO DEL VAGA, 1499-1547.

40 Design for a Reliquary, a bust under a canopy, *bistre, pen, and wash,* 5⅝ *inches by* 3½ *inches*; and nine other decorative designs by the same 10

PERINO DEL VAGA, 1499-1547.

41 Design for the Front of a Palace, *bistre, pen, and wash,* 12½ *inches by* 8½ *inches*; and nine other designs for architectural decoration 10

PERINO DEL VAGA, 1499-1547.

42 Design for the Decoration of a Vault and Lunette, *bistre, pen, and wash,* 17 *inches by* 11 *inches*;

*** From the Vallardi collection;

and nine other designs for architectural features, etc., by Vignola, Giacomo del Buca, and others 10

PERINO DEL VAGA, 1499-1547.

43 Design for the Decoration of a Wall, *bistre, pen, and wash,* 9⅛ *inches by* 10⅜ *inches*; and nine similar sketches for decoration by the same, G. B. Montano, and others 10

PERINO DEL VAGA, 1499-1547.

44 Design for a Pedestal, *pen and bistre*, $3\frac{1}{2}$ *inches by* 9 *inches*; and nine other small designs by the same, *mounted on two sheets* 10

FRANCESCO VANNI, 1563-5—1609-10.

45 Monastic Saints and others Received into the Hierarchy of Heaven, *red chalk*, 10 *inches by* 16 *inches*;

*** From Mariette's collection, with his mount; and two others 3

GIORGIO VASARI, 1511-1574.

46 St. Romedius and the Lion, several episodes from the legend in a landscape, *bistre, pen, and wash*, $13\frac{1}{8}$ *inches by* 9 *inches*; and another 2

FEDERIGO ZUCCARO, 1543-1609.

47 Portrait of an Aged Ecclesiastic, head turned to the left, wearing a biretta, *black and red chalk*, $8\frac{3}{8}$ *inches by* $4\frac{3}{8}$ *inches*; and a companion study of the same head in the opposite direction; 2

*** Both from the Ploos Van Amstel collection

TADDEO ZUCCARO, 1529-1566.

48 Tobias anointing his Father's Eyes, highly finished design for a fresco, *bistre, pen, and wash, on blue paper*, $14\frac{1}{2}$ *inches by* $13\frac{1}{4}$ *inches*; and another by the same 2

FRANCESCO ZUCCARELLI, 1702-1788.

49 Landscape Composition, wooded heights crowned by castellated buildings, in the foreground a pool, figures, and swans, *signed, bistre, pen and brush, heightened with white, on buff paper*, $13\frac{3}{8}$ *inches by* $18\frac{3}{8}$ *inches*; and a similar landscape by the same; 2

*** Both from the Dijonval collection

50 Portfolio containing one hundred and twenty-seven studies and sketches by various Italian artists of the sixteenth century

51 A Blue Morocco Folio Solander Case, 23 inches by 18½ inches, containing seventy highly finished copies in Indian ink of pictures by Old Masters, principally in the Pitti Gallery, mounted on cards

FRENCH SCHOOL.

JACQUES CALLOT, 1592-1635.

52 Six Leaves of a Sketch-book, with figures of street traders, beggars, etc., *black and red chalk, each* 3⅜ *inches by* 4 *inches*;

*** From the Dijonval collection

FRENCH SEVENTEENTH CENTURY.

53 An elaborately finished copy, in pen and ink, of the engraved portrait of Brisacier by Masson, after Mignard, 13⅝ *inches by* 10⅜ *inches*; and five others 6

J. B. VAN LOO, 1684-1745.

54 Seventeen small busts of ladies in various costumes, *highly finished, in chalk and red chalk and ink wash, each* 2⅛ *inches by* 2 *inches* 17

DUTCH AND FLEMISH SCHOOLS.

JAN DE BEER.

55 View on the Coast, *ink wash on playing-card,* 2¼ *inches by* 3¾ *inches*; and another 2

CORNELIS BEGA, 1620-1664.

56 A Priest seated in a Room, surrounded by a crowd of peasants, *signed, bistre wash,* 7 *inches by* 10 *inches*

CLAES BERCHEM, 1620-1683.

57 Italian Landscape, a ruined tower on the banks of a river crossed by a rustic bridge, *signed, Indian ink wash,* 11¾ *inches by* 20¼ *inches*

CLAES BERCHEM, 1620-1683.

58 A Herdsman with his Flock, *black chalk*, 6½ *inches by* 11 *inches*; and a milking scene by the same 2

[See Illustration.]

RICHARD BRAKENBURGH, 1650-1702.

59 Interior of a Boys' School, *bistre, pen, and wash*, 9¾ *inches by* 13 *inches* 1

SOLOMON DE BRAY, 1597-1664.

60 Philip Baptising the Eunuch, *black chalk*, 5½ *inches by* 4¼ *inches*; and two by Diepenbeeck 3

ABRAHAM VAN DIEPENBEECK, 1596-1675.

61 Jacob's Dream, *bistre wash heightened with white*, 4 *inches by* 6⅜ *inches*;

*** From the Dijonval collection.

Also St. Hubert, by Jan Wiericx; and another 3

ALLART VAN EVERDINGEN, 1621-1675.

62 A Castellated Gateway, Men Fishing in the Moat, *signed, bistre wash*, 4½ *inches by* 7 *inches*

[See Illustration.]

LUCIUS MAUR (?).

63 *Recto*, Composition of Antique Ruins, with the forge of Vulcan, Mars and Venus in the net, and Apollo in the sky, *signed and dated* 1538, *highly finished in bistre and white on buff-tinted paper*, 15½ *inches by* 17 *inches*; *verso*, Sketches from Nature of Roman Ruins;

*** From the collection of Sir T. Lawrence

JAN VAN DER MEER, THE YOUNGER, 1656-1705.

64 Three River Scenes, all *signed and dated* 1704, *Indian ink wash, each* 6 *inches by* 9 *inches* 3

No. 58.

No. 62.

No. 68.

No. 72.

JAN VAN DER MEER, THE YOUNGER, 1656-1705.

65 A Pair of Drawings of Sheep in Landscapes, both *signed and dated* 1689, *black chalk and ink wash*, $4\frac{3}{4}$ *inches by* $6\frac{1}{8}$ *inches* 2

PIETER MOLYN, 1595-1661.

66 Landscape with Wagons on a Road. In the sky is an angel unnoticed by the people below. *Signed and dated* 1655. *Black chalk and ink wash*, 6 *inches by* $7\frac{3}{4}$ *inches*

ADAM PYNACKER, 1622-1673.

67 A Wooded Ravine with a cascade crossed by a rustic bridge, *signed, black chalk and bistre wash*, $9\frac{1}{2}$ *inches by* $6\frac{1}{2}$ *inches*

REMBRANDT VAN RIJN, 1606-1669.

68 An Elderly Man in a pointed cap leaning on a low wall, *bistre, pen, and wash*, $4\frac{3}{4}$ *inches by* $3\frac{1}{8}$ *inches*

[See Illustration.]

SCHOOL OF REMBRANDT.

69 Christ Blessing Little Children, *pen and bistre washed with grey*, $4\frac{3}{8}$ *inches by* $2\frac{1}{2}$ *inches, arched top*

WILLEM ROMEYN, *c.* 1624-*c.* 1694.

70 The Yard of an Italian Inn, with figures and mules, *signed and dated* 1694, *Indian ink wash*, $11\frac{1}{2}$ *inches by* 7 *inches*

HERMAN SAFTLEVEN, *c.* 1609-1685.

71 Four Leaves of a Note-book with Sketches of Oriental or Russian figures, carts, a house, etc., *bistre, pen, and wash, each* $3\frac{7}{8}$ *inches by* $5\frac{1}{2}$ *inches* 4

LUCAS VAN UDEN, 1595-1672.

72 Birches and Beeches on the Skirts of a Forest, *pen and water colours*, 9 *inches by* $13\frac{1}{2}$ *inches*;

*** From the Dijonval collection.

[See Illustration.]

W. VAN DE VELDE, THE YOUNGER, 1633-1707.

73 Dutch Ships and Sailing Boats, *signed, black lead and ink wash,* $7\frac{5}{8}$ *inches by* $12\frac{3}{4}$ *inches;* and a companion drawing; 2

*** From the J. C. Spengler collection.

W. VAN DE VELDE, THE YOUNGER, 1633-1707.

74 Portrait of himself wearing a large hat, *black chalk on grey paper,* $8\frac{1}{2}$ *inches by* 8 *inches;* and a Head of Rubens after himself 2

W. VAN DE VELDE, THE YOUNGER, 1633-1707.

75 Men Wading and Boats in Shallow Water, *signed, Indian-ink wash,* $4\frac{1}{2}$ *inches by* $7\frac{1}{4}$ *inches;* and another similar sketch by the same 2

J. DE WIT, 1695-1754.

76 Jupiter and Callisto, *ink, pen and wash on yellow paper,* $4\frac{3}{4}$ *inches by* 5 *inches;* and another by G. de Lairesse 2

P. WOUWERMAN, 1619-1668.

77 *Recto,* Horses exercising near the gate of a castle; *verso,* Muleteers crossing a stream, *black chalk,* $4\frac{1}{2}$ *inches by* $7\frac{1}{4}$ *inches;*

*** From the collection of Count Moritz Von Friesz.

ENGLISH SCHOOL.

SIR WILLIAM ALLAN, R.S.A., 1782-1850.

78 Head of a Knight in a hauberk, *black and red chalk on buff paper,* 13 *inches by* $9\frac{3}{4}$ *inches*

And four others 5

LUKE CLENNELL, 1781-1840.

79 Twelve vignettes of sporting and rural subjects, *minutely finished in water-colours, each about* $3\frac{3}{8}$ *inches by* 5 *inches* 12

[See Illustration.]

No. 79.

DRAWINGS.

The Property of Mrs. Windust,

of the Manor House, Esher.

In the Portfolio.

FRA FILIPPO LIPPI, *c.* 1406-1469.

80 The Adoration of the Shepherds, *silver point heightened with white on buff paper*, 15⅝ *inches by* 10⅝ *inches, arched top*; 5 10

*** From the Rogers and Woodburn collections.

SALVATOR ROSA, 1615-1673.

81 *Recto*, Two studies of a boy half draped holding a pole, *black and red chalk*; *verso*, A similar figure, *red chalk*, 15½ *inches by* 8 *inches*; 5 5

*** From the Ottley collection.

RAFFAELLO DA MONTELUPO, 1503-1567.

82 A floating nude female figure and a head of a faun, *black chalk*, 11⅜ *inches by* 10 *inches*; 2 15

*** From the Woodburn collection.

DRAWINGS.

Framed.

The Property of The Viscountess Milner,

of Great Wigsell, Hawkhurst.

ANNIBALE CARRACCI, 1560-1609.

83 Susanna and the elders, *pen and bistre*, 9 *inches by* 14 *inches* 1 10

REMBRANDT VAN RIJN, 1606-1669.

84 The raising of Lazarus, *bistre, pen and wash*, 7½ *inches by* 8½ *inches*; 33

*** From the collection of Sir Joshua Reynolds.

DRAWINGS.

The Property of Thomas Bodkin, Esq.,

of 3 Wilton Terrace, Dublin.

In the Portfolio.

DOMENICO BECCAFUMI, 1486-1551.

85 The Marriage of the Virgin, composition of many figures, *bistre, pen, and wash*, $5\frac{1}{4}$ *inches by* $3\frac{1}{4}$ *inches*;

*** From the collections of Sir Joshua Reynolds and Dr. Barry Delaney.

F. MAZZUOLA—PARMIGIANINO, 1503-1540.

86 The Salutation, *bistre, pen, and wash*, $8\frac{1}{4}$ *inches by* $6\frac{1}{2}$ *inches*;

*** From the collection of Giuseppe Vallardi.

And a sketch of a statue by the same 2

GIULIO ROMANO, 1493-1546.

87 Venus with her scarf floating over her head, from an ancient Roman bronze, *bistre, pen, and wash*, $9\frac{1}{4}$ *inches by* $5\frac{3}{4}$ *inches*

ANDREA SACCHI, 1600-1661.

88 The Almighty appearing to Adam, *red chalk*, $10\frac{7}{8}$ *inches by* $8\frac{1}{2}$ *inches*;

*** From the collections of J. Richardson, senior, T. Hudson, Sir J. Reynolds, J. Barnard, and Sir M. M. Sykes. 2

And an allegorical composition by the same

BATTISTA FARINATI—ZELOTTI, 1532-1592.

89 A Pair of Oval Compositions for Ceilings; Janus Bifrons receiving Incense; and Jupiter and Mercury, *bistre, pen, and wash*, $8\frac{1}{2}$ *inches by* $11\frac{7}{8}$ *inches*;

*** From the collections of P. J. Mariette (?), Sir John Barham, and Lord St. Helens 2

ITALIAN SCHOOL, 1667.

90 A Pair of Portrait Heads of a little boy and a little girl in the costume of the period, *dated May* 1667, *pastels on blue paper*, 8½ *inches by* 6 *inches* 2

FRENCH SCHOOL, ABOUT 1650.

91 An Historical Allegory—Anne of Austria on the steps of the throne handing the crown to the boy Louis XIV., on the left the King's enemies overthrown, *pen and bistre and ink wash*, 16¼ *inches by* 20¾ *inches*

SCHOOL OF LE BRUN.

92 Three sheets of Studies of Heads, Limbs, and Drapery, *red chalk on buff paper*, 10½ *inches by* 16⅜ *inches* 3

ATTRIBUTED TO F. BOUCHER.

93 Nude Standing Figure of a Girl holding a tambourine, and separate studies of details, *red and black chalk on bluish-grey paper*, 16¾ *inches by* 10⅜ *inches*; and a sheet of studies of arms by the same 2

ATTRIBUTED TO F. BOUCHER

94 Two sheets of Studies of Cupids sporting, and separate sketches of limbs, *red chalk on bluish-grey paper*, 13½ *inches by* 10½ *inches*; and a similar sheet in black chalk 3

ATTRIBUTED TO F. BOUCHER.

95 Three sheets of Studies of Hands, *red chalk on bluish-grey paper*, 14¾ *inches by* 10¼ *inches* 3

HENDRICK GERRITSZ POT, *c.* 1585-1657; OR
HORATIUS PAULYN, b.c. 1640.

96 A pair of compositions of soldiers and peasants in landscapes, *one signed, bistre, pen, and wash*, 8 *inches by* 11½ *inches*; *** From the Esdaile collection 2

DRAWINGS.

The Property of Capt. A. F. Dawson,

of Barrow Hill, Rocester, Staffs.

In the Portfolio.

WILLEM VAN DE VELDE THE YOUNGER, 1633-1707.

A series of 350 sketches for pictures, studies of ships, and of details of construction and rigging, of uncommon interest in relation to the history of naval architecture, having formed part in the first instance of the artist's working memoranda, and having been always preserved together—

97 Ships in a Breeze, *black chalk*, 9 *inches by* 18¾ *inches*; and twenty-four other studies of shipping and details, *many signed or bearing notes in the artist's writing* 25

98 Ships near the Coast Firing Salutes, *black chalk and wash*, 11½ *inches by* 17¾ *inches*; and twenty-four studies of shipping and details, *mostly signed* 25

99 The Hull of a Man-of-War, *black chalk*, 11⅜ *inches by* 16 *inches*; also nineteen other sketches of ships and rigging, *in chalk, pen, and wash* 20

100 A Naval Battle, dated "1672 July. In the afternoon 2 a Clock to 8 att Night," possibly an official sketch supplied to the painter, *pen and ink*, 12 *inches by* 32½ *inches*; also nineteen other sketches of naval actions, with fire-ships, etc., *many signed* 20

101 "The Head of the William and Mary," *pen and bistre*, 7⅜ *inches by* 11⅞ *inches*; also nineteen other sketches of ships and details, *in pen and chalk, mostly signed* 20

102 Sailing-boats on a Rough Sea, design for a picture, *signed on the back, black chalk*, 8 *inches by* 12 *inches*; also nineteen other similar studies and sketches of shipping and details, *some signed* 20

103 Vessels in a Calm in Shallow Water, *pen and bistre, washed with grey*, $4\frac{3}{8}$ *inches by* 6 *inches*; also nineteen other sketches of shipping, details of sails, etc., *some signed* 20

104 Sketches of Ships Becalmed, *pen and bistre*, $5\frac{3}{4}$ *inches by* 4 *inches*; also nineteen others, including similar studies, sketches of vessels, etc., *some signed* 20

105 A Yacht at Anchor, *black and white chalk on blue paper*, $11\frac{1}{2}$ *inches by* $18\frac{1}{2}$ *inches*; also nineteen other sketches of ships and details, *some signed* 20

106 Boats in harbour, *chalk and indian-ink wash*, $8\frac{1}{4}$ *inches by* $12\frac{3}{4}$ *inches*; also nineteen other studies of ships and notes of details, *some signed* 20

107 Harbour scene with a large rowing boat in the foreground, *chalk and indian-ink wash*, 6 *inches by* $16\frac{1}{4}$ *inches*; also nineteen other sketches of naval battle, details of shipping, &c., *some signed* 20

108 Two ships in a heavy swell, *black chalk, pen, and bistre*, 8 *inches by* 11 *inches, signed*; also nineteen other studies of ships and details, *several signed* 20

109 The dismasted hull of a ship, *black chalk, pen, and ink*, $8\frac{1}{2}$ *inches by* 13 *inches, signed and dated* 1665; also nineteen similar studies of hulls and notes of details, *several signed* 20

110 Shipping in a breeze, *black chalk*, $8\frac{1}{8}$ *inches by* 12 *inches, signed*; also nineteen other studies of ships and details, *several signed* 20

111 A yacht and other vessels on a stormy sea, *black chalk*, $10\frac{1}{2}$ *inches by* 16 *inches*; also nineteen other sketches of ships and details, *some signed* 20

112 The stem of the "Royal Sovereign," *black chalk*, 10½ *inches by* 9 *inches, signed and dated* 1701; also two other drawings of the same and seventeen other sketches of details of ships, *some signed* 20

113 The stern of the Duke of Grafton's yacht, *pen and ink*, 11 *inches by* 8½ *inches*; The stern of the Duke of Albemarle's yacht; and eighteen other sketches of ships and details, *some signed* 20

114 Portfolio containing sixty-seven drawings, mostly by Italian and French artists of the seventeenth century, *mounted on folio sheets of paper* 67

OIL PAINTINGS.

Framed.

ALEXANDRO BONVICINO—MORETTO DA BRESCIA, *c.* 1498-1555.

115 The mystic marriage of St. Catherine: on the right the Virgin, wearing a cloth-of-gold mantle, seated towards the left, her right hand on the shoulder of St. Catherine who kneels facing her, wearing a green velvet dress with rose-coloured sleeves. The Infant Christ seated on the Virgin's lap places the ring on the Saint's finger; architectural background, *canvas* 33 *inches by* 27 *inches*;

*** Formerly in the Zampieri Palace, Bologna.
Exhibited in the Royal Academy, Winter Exhibition, 1910.

[See Illustration.]

GIOVANNI PAOLO PANNINI, *c.* 1695-1768.

116 Architectural Capriccio: A pool surrounded by colonnades of rich composite architecture; under an arch in the centre a horseman and other figures, *canvas* 40 *inches by* 54 *inches, in contemporary carved frame*

No. 115.

No. 118.

No. 120.

GIOVANNI PAOLO PANNINI, *c.* 1695-1768.

117 The companion picture. Ruins of a sumptuous Corinthian temple, with a group of soldiers and women in the middle; distant landscape through an arch beyond, *canvas* 40 *inches by* 54 *inches, in similar frame to the last*

WILLEM VAN DE VELDE, THE YOUNGER, 1633-1707.

118 Ships in a calm. An English man-of-war, with the stern towards the spectator, firing a salute; three rowing boats in the foreground; a second ship in the left distance, *signed and dated* 1678, *canvas* 39 *inches by* 28 *inches*

[See Illustration.]

The Property of a Gentleman.

SCHOOL OF ANTHONIS MOR, *c.* 1512-*c.* 1578.

119 Portrait of an elderly man, bust three-quarters to the left, wearing a black cap and furred gown, green background, *panel* 17½ *inches by* 13½ *inches*

The Property of a Gentleman

SCHOOL OF REMBRANDT.

120 The Circumcision, *panel*, 21½ *inches by* 33 *inches*

[See Illustration.]

The Property of the Lady Edward Spencer-Churchill,

of Queensmead, Windsor.

ZOFFANY.

120*a* Two figures, said to represent the Duke and Duchess of Atholl, in a landscape. The Duke, dressed in brown and wearing the Star of the Thistle, stands on the left. The Duchess, in grey, with powdered hair, seated facing him. *Canvas* 36 *inches by* 28 *inches*

The Property of F. P. Bulley, Esq.,

of Lullingworth, Painswick, Glos.

CANALETTO.

121 View in Venice, the Molo, with the old Zecca on the left, the Doge's Palace beyond, *canvas*, 20 *inches by* 28 *inches*

GIOVANNI PAOLO PANNINI, *c.* 1695-1768.

122 Architectural Capriccio, Ancient Ruins and Statues, the Coliseum, Arch of Constantine, etc., figures in foreground, *canvas*, 27 *inches by* 35 *inches*

GIULIO ROMANO, 1493-1546.

123 The Holy Family in a Landscape, *panel*, 26 *inches by* 24 *inches*

SALVATOR ROSA, 1615-1673.

124 Mountainous Landscape, with numerous buildings in the middle distance, *canvas*, 28 *inches by* 40 *inches*

ROSA DI TIVOLI.

125 Goats and Sheep in a Rocky Landscape, *canvas*, 27 *inches by* 36 *inches*

GASPAR POUSSIN.

126 A Convent on a Wooded Height amongst Hills, Herdsmen in the foreground, *canvas*, 30 *inches by* 40 *inches*

CLAUDE JOSEPH VERNET, 1712-1789.

127 A Seaport with a Stormy Sea, in the left foreground a ship driven on the rocks, with figures engaged in rescuing the passengers, *signed and dated* 1764, *canvas*, 36 *inches by* 53 *inches*;

*** From the Wilkinson collection, 1816.

No. 132.

SCHOOL OF WATTEAU.

128 Lovers in a Park, *canvas*, 12 *inches by* 16 *inches*

DIRK VAN BERGEN, *c.* 1640-1690.

129 Figures and Cattle, a Camel, Horses, and Mules assembled round a fountain, *signed and dated* 1687, *canvas*, 27 *inches by* 36 *inches*;

*** From the Wilkinson collection, 1816.

ROITART.

130 An Antelope pursued by Hounds, *canvas*, 27 *inches square*

RUBENS.

131 Head of an Aged Apostle in profile to the left, *canvas*, 20 *inches by* 17 *inches*

JAN STEEN, *c.* 1626-1679.

132 Burlesque Musicians, interior with a table covered with the remains of a feast; on the left-hand end of it stands a little boy, in a paper cap, drinking from a glass held by an old woman; to the right, a woman seated in an arm-chair; behind are men pretending to make music with culinary utensils, and other figures, *signed, canvas*, 27 *inches by* 34 *inches*

[See Illustration.]

GILLIS TILBORG, *c.* 1625-*c.* 1678.

133 Coast Scene with Figures: dunes, with a bay on the left; in the middle distance numerous figures, a coach, boats, etc.; in the right foreground a woman selling fish to a gentleman with a page, *signed, canvas*, 30 *inches by* 56 *inches*

JAMES M. BURNET, 1788-1816.

134 The Dapple Horse, a cart with two horses, the foremost a dapple ridden by a man in a scarlet coat; beyond is a barn with a man opening a shutter, *panel*, 16 *inches by* 27 *inches*

ENGLISH SCHOOL, ABOUT 1750.

135 Portrait of a Gentleman, three-quarters length, *canvas*, 42 *inches by* 35 *inches*

WILSON.

136 Landscape Composition: Sunset; in the right foreground a ruin; in the middle a broad river and bridge; castle in the right distance, *canvas*, 25 *inches by* 30 *inches*

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